

**TRANSLATING THE "FOREST ETHOS" IN DALENE MATTHEE'S *KRINGE IN  
'N BOS [CIRCLES IN A FOREST]* WITH REFERENCE TO  
*UNTER DEM KALANDERBAUM***

Willem Hendrik Cloete, B.Bibl.

Mini-dissertation submitted in partial fulfilment of the requirements for the degree  
Magister Artium (Applied Language Studies) in the School of Languages at the  
Potchefstroomse Universiteit vir Christelike Hoër Onderwys.

Supervisor: Dr. M.J. Wenzel, Ph.D.

Potchefstroom

November 2002

The financial assistance of the National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not to be attributed to the National Research Foundation.

## *A*CKNOWLEDGEMENTS

My thanks to the following people who contributed towards the realization of this mini-dissertation:

- Dr Wenzel for her guidance, patience and interest in this study;
- Prof. Combrink for her encouragement and motivation since undergraduate times;
- My family and friends for their support.

**Es ist das Licht süß, und den Augen lieblich, die Sonne zu sehen. (Prediger 11:7)**

# TABLE OF CONTENTS

	Page
<b>1. CONTEXTUALISATION</b>	<b>1</b>
1.1 Space and context	1
1.2 Culture and identity	2
1.3 Literature and translation	4
1.3.1 Cultural markers	4
1.3.2 <i>Kringe in 'n Bos</i> : background	5
1.4 Contextualisation and problem statement	6
1.5 Aims of the study	10
1.6 Hypothesis	10
1.7 Research method	10
<b>2. THEORETICAL BACKGROUND</b>	<b>12</b>
2.1 Short history and evolution of the concept of translatability	12
2.1.1 Theories up to the 18 <sup>th</sup> century	12
2.1.2 19 <sup>th</sup> century: source language or target language approach?	13
2.1.3 Deconstruction	16
2.1.4 Conclusion	19
<b>3. ENVIRONMENT</b>	<b>25</b>
3.1 Flora	29
3.1.1 Trees	29
3.1.2 Other plants	31
3.2 Fauna	32
3.2.1 Animals	32
3.2.2 Birds	34
3.2.3 Insects	36
3.3 Weather conditions	37
3.4 Physical features	38
<b>4. CULTURE</b>	<b>39</b>
4.1 Material culture	40

4.1.1	Food and utensils for its preparation	40
4.1.2	Clothing and housing	40
4.1.3	Payment methods	42
4.2	Social culture	43
4.2.1	Forest life and woodcutting (including measures and units)	43
4.2.2	Social classes	47
4.2.3	Naming and kinship relations	48
4.2.4	Geographic names	50
4.3	Religion	52
4.3.1	Christianity	52
4.3.2	Taboos and superstition	53
4.3.3	Illness and death	55
<b>5.</b>	<b>CONCLUSIONS</b>	<b>57</b>
5.1	Introduction	57
5.2	Position of the English translator	57
5.3	Position of the German translator	58
5.4	Evaluation	59
5.4.1	Environment	59
5.4.1.1	<i>Flora</i>	59
5.4.1.2	<i>Fauna</i>	60
5.4.1.3	<i>Weather conditions</i>	60
5.4.1.4	<i>Physical features</i>	60
5.4.2	Culture	60
5.4.2.1	<i>Material culture</i>	60
5.4.2.2	<i>Social culture</i>	61
5.4.2.3	<i>Religion</i>	62
5.5	Recommendations	62
	<b>BIBLIOGRAPHY</b>	<b>65</b>
	<b>ADDENDA</b>	<b>72</b>
	<b>Addendum A: Combination of various relevant categorisation models</b>	<b>72</b>
	<b>Addendum B: Mistranslations and unexplained omissions</b>	<b>73</b>

## ABSTRACT

Keywords: Translation, literary translation, translation and intertextuality, translatability, space and identity, language differences, cultural translation, Landeskunde, realia, extra-textual elements, referential void, environmental void, cultural void, forest ethos, author-translator, Dalene Matthee, Gisela Stege, *Kringe in 'n Bos / Circles in a Forest / Unter dem Kalendarbaum*.

The significance of "space" as a context (historical, geographical, etc.) in the creation of cultural identity and consciousness, its capacity to evoke cultural associations, and its importance as a context for cultural knowledge has been a predominant topic in recent scholarship. The translation of a construct of "cultural identity" such as *Kringe in 'n Bos* enhances and contributes towards the definition of a uniquely South African representation of time and space in the global context. When translation is studied as a product of its socio-historical context, the translator is faced with problems of ideology and cultural identity, which are addressed under the rubric of Landeskunde or realia in Translation Studies. Realia constitute a particular challenge to the translator because, according to the definition, precise equivalents of these words do not exist in other languages. This could cause shifts in the target language text. The concept of translatability is considered and it is concluded that an adequate and satisfactory German translation should nevertheless be achievable. Several translation theorists have devised models for the identification and categorisation of realia. On the basis of Dagut's division of the "Referential void" an adapted model is created for the identification of ostensible realia in *Kringe in 'n Bos*. The counterpart (parallel) markers of the forest ethos are subsequently traced in *Unter dem Kalendarbaum* and then compared in terms of accuracy and types of translation strategies employed.

The question of translatability assumes an interesting dimension as the Afrikaans novel was translated into English by the author herself. The privileged position of author-translator granted Matthee a near-perfect understanding of the different layers of meaning and intention of the source text and eliminated the gap between the author and translator. It is established that the German version does not always adequately translate realia that inform the original Afrikaans version. One gets the impression that the German translator (Stege) resorted to transference as a strategy to avoid translation and it emerges that most instances of definite mistranslations are, indeed, attributable to Stege's unfamiliarity with the South African context.

## OPSOMMING

Trefwoorde: Vertaling, literêre vertaling, vertaling en intertekstualiteit, vertaalbaarheid, ruimte en identiteit, taalverskille, kulturele vertaling, Landeskunde, realia, buitetekstuele elemente, referensiële lakune, omgewingslakune, kulturele lakune, bos-etos, skrywer-vertaler, Dalene Matthee, Gisela Stege, *Kringe in 'n Bos / Circles in a Forest / Unter dem Kalendarbaum*.

Die betekenisvolle rol van "ruimte" as konteks in die skepping van kulturele identiteit en bewussyn, die vermoë van ruimte om kulturele assosiasies op te roep en om as konteks te dien vir kulturele kennis, is die afgelope tyd 'n belangrike tema in wetenskapsbeoefening. Die vertaling van 'n voorbeeld van "kulturele identiteit" soos *Kringe in 'n Bos* lewer 'n bydrae tot die definisie van 'n uniek Suid-Afrikaanse voorstelling van tyd en ruimte in die globale konteks. Wanneer vertaling bestudeer word as produk van die sosiohistoriese konteks, kry die vertaler te doen met probleme wat ten nouste verband hou met ideologie en kulturele identiteit. In die Vertaalwetenskap word hierdie tipe probleme behandel as behorende tot Landeskunde of realia. Realia stel besondere uitdagings aan die vertaler, want dit word gedefinieer as woorde waarvoor presiese ekwivalente nie in ander tale bestaan nie. Dit kan klemverskuiwings in die doeltaaltekste tot gevolg hê. Die begrip "vertaalbaarheid" word onder die loep geneem en die gevolgtrekking word gemaak dat 'n toereikende en bevredigende Duitse vertaling uitvoerbaar behoort te wees. Verskeie vertaalteoretici het al modelle bedink vir die identifisering en kategorisering van realia. Met Dagut se indeling van die "Referensiële lakune" as grondslag word 'n aangepaste model geskep met die oog op die identifisering van moontlike realia in *Kringe in 'n Bos*. Die ooreenstemmende merkers van die bos-etos word vervolgens in *Unter dem Kalendarbaum* nagespeur en dan vergelyk in terme van akkuraatheid en tipes vertaalstrategieë aangewend.

Die vertaalbaarheidskwessie verkry 'n interessante dimensie aangesien die Afrikaanse roman deur die outeur self in Engels vertaal is. Synde in die bevoorregte posisie van skrywer-vertaler het Matthee 'n onverbeterlike begrip van die verskillende betekenisvlakke en die oogmerke van die brontekste gehad. Die normale afstand tussen outeur en vertaler het ook nie bestaan nie. Daar word vasgestel dat die realia nie oral toereikend in die Duitse weergawe vertaal is nie. Dit lyk asof die Duitse vertaler (Stege) in probleemgevalle haar toevlug geneem het na ontlening ten einde vertaling te vermy en dit blyk dat die meeste gevalle van definitiewe vertaalfoute inderdaad toegeskryf kan word aan Stege se gebrekkige kennis van die Suid-Afrikaanse konteks.

# CHAPTER ONE

## CONTEXTUALISATION

### 1.1 Space and context

The notion of space as a multidimensional entity with social and cultural as well as territorial dimensions has been a predominant topic in recent scholarship, particularly in the fields of post-colonial literatures and history, and social and cultural geography (Darian-Smith *et al.*, 1996:2). Space, whether in social context or natural environment, inevitably plays a role in the human being's perceptions of self. The notion that a person is shaped by but also impacts on his/her environment, induces Darian-Smith *et al.* (1996:8-9) to point out that colonization in both (South) Africa and Australia involved "making links between identity and environment". Still, surprisingly little is written about space as compared to time.

With regard to literature, Lerner (1990:335) asserts that any text can be related to at least three contexts: its ideology, its strategies of writing, and social reality. To exclude any of these would be an oversimplification. Lefevere (1987:32) believes that literary studies may be revitalised if texts can be viewed within the larger context of history, culture and locality:

If we see literary texts as produced at a certain time, in a certain place, under certain constraints both poetical and ideological in nature, we shall no longer fall into the trap of reading literature for its "timeless truths", i.e. we shall no longer regard all literary works as "essentially agents of something greater than themselves that is uncircumscribed by historical context".

Lefevere insists that the value of a civilization should not stand or fall with the perceived

"excellence" of its literary output. He believes that literature should, indeed, (again) be understood to be circumscribed by historical context. "If we analyse its genesis instead of looking for timeless lessons, we are on the way to a mindset in which we can analyse literatures produced in different cultures without being tied to the yardstick of 'timeless excellence'." (Lefevere, 1987:33.)

## **1.2 Culture and identity**

The significance of "space" in the creation of cultural identity and consciousness, its capacity to evoke cultural associations, and its importance as a context for cultural knowledge are some of the most difficult and frequently debated issues in post-colonial experience. A sense of space is embedded in cultural history and in language. It is of particular importance in the conception of place. According to Ashcroft (2001:124-125) all constructions of place hinge on the question of belonging. This "place" to which a person "belongs" may also be situated in symbolic features which constitute a shared culture, a shared ethnicity or system of belief, that is, it does not have to be an actual spatial location.

Comparison with other cultures and literatures helps to define one's identity. Literature is an important cultural construct and, as such, provides an interesting perspective on cultural context and identity formation. Comparative literature cannot be separated from the concepts of national culture and identity. According to Bassnett (1993:41) present post-European models of comparative literature reconsider key questions of cultural identity, literary canons, the political implications of cultural influence, periodization and literary history. Similar to comparative studies, translation is also concerned with different texts produced in different contexts. The "cultural turn" in translation studies

described by Bassnett and Lefevere (1998:123) can be linked to developments in the expanding field of cultural studies. There are many similarities between cultural studies and nineteenth-century comparative literature (as well as twentieth-century texts).

Bassnett (1993:45) states that:

Both are interdisciplinary attempts by scholars to cope with a rapidly changing world in which ideas of culture, language, nation, history and identity are in a process of transformation. The nineteenth-century comparatists wrestled with the problems of roots and origins, with determining traditions and establishing a literary canon, with asserting national consciousness and interacting with emerging nation states elsewhere. Likewise twentieth-century cultural studies scholars struggled with the problems of defining a subject that is essentially a critique of existing disciplines.

The concept of "post-colonialism" was undoubtedly one of the most significant developments that occurred in twentieth-century comparative literature. As an approach, it focuses on the dislocation and subjugation of indigenous cultures which directly affect different perceptions of culture and identity. Bassnett (1993:76) correctly observes:

Once we take on board the term, geographical entities shift and other considerations come to the fore. [...] The theme of exile, of belonging and non-belonging and the problematics of language and national unity are common links between writers from post-colonial cultures. Equally, the problematics of language and national identity offers another fundamental point of unity. (Bassnett, 1993:76.)

Post-colonial theory is concerned with analysing the aftermath of colonization; it is concerned with reconstruction and reassessment, which necessarily involves a translation process (Bassnett, 1993:152). *Kringe in 'n Bos* (1984) could be seen as an example of contemporary literature.

## 1.3 Literature and translation

### 1.3.1 Cultural markers

Literature as cultural construct is closely correlated with personal and social identity. In translating a literary text it is important to consider its level of translatability by determining certain markers (whether linguistic, social or environmental) that are characteristic of the cultural and literary space defined by the text. In this case, the German translation of the original Afrikaans novel by Dalene Matthee entitled *Kringe in 'n Bos*, poses a culturally specific context that provides the translator with a challenge.

The translation of such cultural markers in a literary text presupposes certain ideological<sup>1</sup> and cultural aspects that are closely associated with time and historical context, and hence, space and identity in the South African context. The novel's world (context) is restricted to a small but unique setting in a picturesque part of South Africa, the Knysna forest. An indigenous elephant population roams freely and interference from the outside world is kept to a minimum. Living in reasonable isolation from the outside world, the inhabitants have acquired a unique lifestyle, customs and coined expressions that relate to their forest world, peculiar forest ethos and rhythm of life, a life lived in symbiosis with the region's fauna and flora.

Consequently, Dalene Matthee's charming interpretation of this forest setting requires special attention in its translation to other languages and, by implication, cultures. The novel represents an interesting example of "cultural identity" that contributes towards the definition of a uniquely South African representation of time and space in the global

---

<sup>1</sup> *Ideology* is defined by du Plooy (1990:216) as a system of values, ideas, motives and norms that strives to understand and interpret reality but also serves to shape and distort it by prioritising the specific goals of a community. Consequently, ignoring ideological influences in the reading, interpretation and translation of a literary text could incur misrepresentation.

context. *Kringe in 'n Bos* is a captivating and timeless story of a struggle for survival in a world geared towards progress.

### 1.3.2 *Kringe in 'n Bos*: background

Dalene Matthee is an eminent Afrikaans writer who has published several novels situated within the Knysna forest milieu. She is also the translator of the English version of *Kringe in 'n Bos*, which served as source text for the German translation<sup>2</sup> (by Gisela Stege). Apart from the unique cultural setting of the novel, the original Afrikaans author's translation into English has also served as incentive to attempt to construct a model or guidelines to identify cultural markers that could hamper the translation and determine how the German translator dealt with such problems.

The title of the novel refers to Saul Barnard's pursuit of Oupoot, the leader of the forest elephants. It is suggested that Oupoot might be leading Saul in circles through the forest – either planning to trample him finally or because he wants to remind his "human brother" of the destruction caused by the woodcutters and the gold diggers. The "circle" also symbolises the futility of Saul's struggles and his gradual realization of his own identity and place in society. In the final instance, it becomes a (seemingly inevitable) vicious circle: the forest is being destroyed by the woodcutters who are, in turn, exploited by the wood buyers.

Saul's quest becomes parallel to his search for human dignity, the meaning of life (both in and outside of the forest) and, ultimately, the truth. He wages a twofold struggle: against the prejudices of a "superior" class as well as against the traditions, suspicion and narrow-mindedness of his own people. Saul is trapped between these two worlds,

---

<sup>2</sup> The English text probably served as "derived" source text for all translations – with the exception of Dutch.

but he is also the only one capable of building bridges between them.

Saul is an old-fashioned hero equipped with characteristics that ensure the sympathy of the reader: he is strong, intelligent, sensitive and descended from a line of people known for their simplicity and sincerity. He is simultaneously practical and romantic about the forest: in addition to his sound judgement of its chances of survival, he shows a strong awareness of the unique and mysterious beauty of the forest (Jooste, 1986:3). [My translation: WHC.]

Saul is outsider and defender of the forest at the same time. His own people reject him, brand him as a traitor and make him into a scapegoat, while the English townsfolk regard him as a "bush baboon" who does not know his proper place. Saul acts as a conscience to both sides, bringing to light the blindness and prejudice of the respective societies, and pointing out injustices and exploitation.

Saul's intermediate position places him in conflict with both camps but he gradually acquires a position of material untouchability. He becomes relatively rich digging for gold thanks to his strength, perseverance and local knowledge, as well as luck (or Providence) that enables him to accompany the Australian expert into the forest to prospect for gold. Over the years he develops both emotionally and mentally to a level well beyond the snobbery and contempt of the townsfolk and the childish spitefulness of his own people. When, in due time, Saul resolves to protect Oupoot at all costs instead of shooting him, his true humanity and strength of character emerge.

#### **1.4 Contextualisation and problem statement**

The increased demand for translation and translator training during the course of the twentieth century foregrounded the need for formal/theoretical approaches to the discipline (Wilss, 1998:21). The initial approaches had been linguistically informed and practice-oriented, bent on attaining the closest possible linguistic equivalence between

the source and target texts respectively (Nord, 1998:141). However, the complexities of different cultures and textual structures of various languages have encouraged a more functional approach, especially with regard to literary translation, to also take textual conventions and socio-cultural contexts into consideration. This has constituted a shift, as Hermans (2001) succinctly summarises it, "from a static language-based view to a more dynamic, text-based view, with the emphasis on contextualisation and function". Although the approach remains practice-oriented, the notion of equivalence gradually assumes a more varied interpretation to include "types and degrees of equivalence (Koller, 1979), dependent on intended function" (Hermans, 2001). Though equivalence continues to be a precondition of this kind of translation, it strives to be more than a faithful rendition of the original text.

The challenge of literary translation created an awareness of the inadequacy of prescriptive norms which, as Hermans (2001) points out, resulted in a paradigm shift in the 1980s to a "descriptive (i.e. empirical) and target-oriented approach". This shift, evident in the work of various exponents such as Toury, Even-Zohar, Lambert, Lefevere and Hermans, caused equivalence to become "a consequence of translation, not its precondition" (2001).

As products of their socio-historical context, literary texts need to be interpreted with the necessary circumspection taking due cognizance of ideology and cultural identity, which are addressed under the rubric of *Landeskunde* or *realia* in Translation Studies. *Realia* constitute a particular challenge to the translator because, by definition, precise equivalents of these words do not exist in other languages. This could cause shifts in

the target language text. Several translation theorists<sup>3</sup> have devised models for the identification and categorisation of realia. For the purposes of this study Vlakhov and Florion's definition of "realia" (as quoted in Leighton, 1991:218) will be accepted:

Those words (and word-conjunctions) of a native language which represent the names of objects, concepts, phenomena characteristic of a geographical environment, culture, material existence, or distinctive socio-historical features of a people, nation, country, tribe, and function thereby as bearers of national, local, or historical colour; *precise equivalents of these words do not exist in any other language.* [My italics: WHC.]

These cultural features are especially pertinent to literary translation, which, during the last few years, has attained an important status in academic circles. The prominence of literary translation is illustrated by the number of dissertations and theses on the subject. Merely from our own institution (the Potchefstroom University for Christian Higher Education), some interesting studies on the topic have emanated during 2001: *The implications of the Sapir-Whorf hypothesis for literary translation* by Y.V. Schäfer (MA); *A proposed contemporary rewriting of Macbeth into Afrikaans for the senior secondary learner* by N. Pretorius (Ph.D.) and *Focalisation in the translation/rewriting of narrative texts: A.P. Brink's Imaginings of Sand/Sandkastele* by J-L Kruger (Ph.D.). The sharpened focus on literary translation is also evident in the increasing number of seminars and workshops on this subject by eminent academics and translators.

One of the main reasons for this renewed interest in literary translation could be ascribed to the contemporary preoccupation with multiculturalism and identity that is also a pertinent concern of post-colonialism. This approach is particularly concerned with ideological sub-structures and indirectly addresses questions of "translatability".

---

<sup>3</sup> Notably Newmark (1988:103), Klingberg (1986) (as qtd. in Postma, 1995:122-123), Krüger (1990:227), Pretorius (1997:45), Nida (1954) and Straight (1977) (as qtd. in Leighton, 1991:220), Nord (1991) (as qtd. in Schäfer, 2000:58) and Dagut (as qtd. in Smit, 1990).

Succinctly put, its main concern is to identify the "power structures" in literary discourse. It is a particularly useful approach in this study, which will attempt to investigate aspects such as cultural layering or acculturation and ideological bias with regard to Dalene Matthee's novel *Kringe in 'n Bos*. This novel has been translated into several (15 to date) languages but our main concern will rest with the German<sup>4</sup> and English<sup>5</sup> translations.

The question of "translatability" assumes an interesting dimension in this case as the original Afrikaans novel was translated into English by the author herself. However, the subsequent translations into German (1985) and Dutch<sup>6</sup> (1999) respectively, were accomplished by translators outside the country. As both Dutch and German are languages of Germanic origin, one is inclined to assume that the problematics related to translatability would not be such a high priority on the agenda of both translators. Yet, it would seem that the German translator (Gisela Stege) whose text will also be studied in this investigation, has little knowledge of Afrikaans. She used the "rewritten" English version as basis and – relying upon her "little reading knowledge of Dutch" – referred to the Afrikaans version for further validation (communiqué with the translator – Dierks, 1993).

From this broad overview the following questions (which will be addressed in this study) can be formulated:

1. What are the main criteria for translating cultural features in literary translation and how do they function?

---

<sup>4</sup> *Unter dem Kalendarbaum oder Das Erwachen des Saul Barnard* (1985)

<sup>5</sup> *Circles in a Forest* (1984)

<sup>6</sup> *Kringen in een Bos* (1999)

2. What prominent markers of the forest ethos can be identified in *Kringe in 'n Bos*?
3. How have these aspects/markers been translated into German?
4. Has the transposition into German been successful?

### **1.5 Aims of the study**

The particular aims of this study are to:

1. Identify the main criteria for translating cultural features in literary translation and determine how they function.
2. Identify prominent markers of the forest ethos in *Kringe in 'n Bos*.
3. Trace how these markers have been translated into German.
4. Evaluate the success/failure of the German translation.

### **1.6 Hypothesis**

The German version of *Kringe in 'n Bos* does not always adequately translate cultural features (realia) that inform the original Afrikaans version. However, if the main idea is to transfer meaning and aesthetic value, and if the relevant socio-historical contexts and inherent ideological bias of both texts are suitably observed and accommodated, the cultural features of this literary text should be translatable.

### **1.7 Research method**

This study is mainly concerned with the translation problems posed by ideology and cultural identity. Aspects such as cultural layering or acculturation and ideological bias

with regard to Dalene Matthee's novel *Kringe in 'n Bos* will be investigated. The investigation will be done in the following way:

- By starting with a brief theoretical overview, due to the constraints of this thesis with the emphasis on developments in the field of literary translation;
- By defining certain key concepts that feature in this study, notably "translation", "translatability", "equivalence", "Landeskunde", "realia" and "post-colonialism".
- By scrutinising the concept of translatability: discussing the preconditions thereof and the laws governing translatability as proposed by Van den Broeck and Lefevere (1979) culminating in the conclusion that it should be possible to produce an adequate and satisfactory German translation of *Kringe in 'n Bos*.
- By discussing the important role of extra-textual elements in this specific text, determining why these elements present a particular translation problem.
- By combining and adapting various categorisation models (derived from several acknowledged sources) into a model useful for identifying prominent markers of the forest ethos in *Kringe in 'n Bos*. As framework for the initial model Dagut's division of the "Referential void" into "Environmental void" and "Cultural void" will be employed.
- Once these prominent markers have been identified and categorised the counterpart markers in the English and German texts will be compared in terms of accuracy and types of translation strategies (means of transfer) employed.
- And in the final instance, by evaluating the success/failure of the German translation.

# CHAPTER TWO

## THEORETICAL BACKGROUND

### 2.1 Short history and evolution of the concept of translatability

*Translatability* has traditionally been approached from essentially two angles: a universalist one and a monadist one. Supporters of the universalist approach claim that the existence of linguistic universals ensure translatability – i.e. some level of equivalence is always attainable. Those who endorse the monadist approach, however, maintain that each linguistic community interprets reality in its own particular way. This notion jeopardises the concept of "translatability".

The polarisation of thought, implied by these two opposing approaches, has not always been evident in translation scholarship. Some theorists have wavered between the extremes represented by universalism and monadism and some have attempted to combine aspects of both perspectives.

#### 2.1.1 Theories up to the 18<sup>th</sup> century

Up to the eighteenth century there seemed to exist a general consensus as to the interchangeability of linguistic codes. However, "as early as 1697, Leibniz put forward the all-important suggestion that language is not the vehicle of thought but its determining medium" (Steiner, 1992:78). Many translators and theorists would adhere to monadist theories fostered by this approach in centuries to come, culminating in the more extreme version of the Sapir-Whorf hypothesis for example, stating that language (culture by extension) determines thought. Universalist approaches, on the other hand,

were also common.

### 2.1.2 19<sup>th</sup> century: source language or target language approach?

In the nineteenth century, linguists such as Von Humboldt and Schleiermacher considered each language immeasurable in its own individuality. This viewpoint resulted in the translation theories of that age, which signalled two possible, albeit incompatible paths for the translator: one leading towards adherence to the source language (and culture) and the other one, towards the target language (and culture). The links between the two were largely ignored, and no compromise contemplated (Wilss, 1982:35).

According to Von Humboldt's hypothesis, the structural differences, which exist between languages, posit no obstacle for translation, because:

each linguistic community has a potential of expression which can generate resources for verbalising every extra-linguistic area, even those which go beyond its own social and cultural experience. To apparent untranslatability, which results from structural incompatibilities between languages, one can respond with potential translatability, with the possibility of expressing the concepts of human experience in any human language. (Wilss, 1982:35.)

The different perceptions of reality can be used to explain the existence of certain "gaps" between languages, which can turn translation into a very complex process. Translators have to be aware of these gaps, in order to produce a satisfactory target text. Acceptance of the hypothesis that each language conditions the way in which its speakers perceive and interpret the world presupposes:

- (i) That there will be terms that are *specific* to each linguistic community.
- (ii) That there will be concepts that are *common* to two or more linguistic communities and nevertheless have different connotations in each of them.

- (iii) That each linguistic community *structures reality in a different way*, according to its own linguistic codes.

All these factors have to be kept in mind when approaching the translation of any text. They can give rise to translatability problems, but the fact that they apply to specific items, which can be distinctly outlined, implies that they cannot support a hypothesis of total untranslatability. That is, the impossibility of translating a text does not follow from the recognition of these circumstances.

Some of the most prominent twentieth-century linguists (Jakobson, Nida and Ivir, amongst others) accept the view that, in principle, everything can be expressed in any language. Those who support this view argue that the translatability of a text is guaranteed by the existence of universal syntactic and semantic categories and endorsed by the logic of experience. As Nida's (1964:2) puts it: "that which unites mankind is greater than that which divides."

Other scholars, however, do not adhere to this theory of universal translatability. Martinet, for example, suggests that human experience is incommunicable, because it is unique. The reason he offers is that each language structures the data acquired through experience in its own individual way. Along the same lines, Hugo Friedrich (as quoted in Schulte & Biguenet, 1992:11) argues that "literary translations continue to be threatened by the boundaries that exist between languages. Thus, the art of translation will always have to cope with the reality of untranslatability from one language to another".

Some scholars working in the field of translation assume the existence of a basic division within untranslatability: that between linguistic untranslatability and cultural

untranslatability. This means that a distinction can be made between the translation difficulties that have their origin in the gap between source language and target language, and those which arise from the gap between source culture and target culture.

Catford established in British translation studies a rationalisation of this issue. He questions the validity of the above differentiation between linguistic and cultural untranslatability and consequently proposes the following definitions:

- (i) Linguistic untranslatability: "failure to find a target language equivalent is due entirely to differences between the source language and the target language" (Catford, 1965:98). Some examples of this type of untranslatability would be ambiguity, play on words, etc.
- (ii) Cultural untranslatability arises "when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the target language is a part" – for instance, the names of some institutions, clothes, foods and abstract concepts, amongst others (Catford, 1965:99).

Some scholars claim that the external boundaries of translatability can be determined by the genre of the text. Steiner (1992:249) states: "Not everything can be translated. Theology and gnosis posit an upper limit" and "nonsense rhymes are untranslatable because they are lexically non-communicative or deliberately insignificant".

In general, it can be asserted that a text with an aesthetic function will contain elements which will make its reproduction in a different language difficult, whereas a text with a merely informative function will be easier to translate. The use of language with an aesthetic function is more self-conscious and will presuppose a greater degree of

elaboration than language with a merely communicative function (De Pedro, 1999). As a result, intentionality in the source text plays a very important role, which conditions the translator to attempt the reproduction in the target text of the elements, which the original author presented intentionally.

Other authors accept a universal translatability hypothesis, with certain reservations. Wilss (1982:47) states: "To agree with the principles that texts are translatable is not to postulate the unlimited translatability of all texts in general." For Weisgerber "the translatability of a text is [...] guaranteed by the existence of universal categories in syntax, semantic, and the (natural) logic of experience. Should a translation nevertheless fail to measure up to the original in terms of quality, the reason will normally be not an insufficiency of syntactic and lexical inventories in that particular target language, but rather the limited ability of the translator in regard to text analysis" (as quoted in Wilss, 1982:49).

### **2.1.3 Deconstruction**

In the late 1960s, a new revolutionary current of thought, Deconstruction, emerged in Europe. According to this mode of thought, the translation of a text affects the way in which that text is perceived and, therefore, a "re-writing" of the original takes place through translation. Target texts cease to be considered as inferior to the original – the original becomes dependent on translation. After all, following Venuti's interpretation of poststructuralist philosophy, "What makes the foreign text original is that it is deemed worthy of translation" (1992:7). This is to say the text that is being translated (the source text) is validated by the act of translating. Originality ceases to be a chronological concept and becomes a qualitative matter – referring to the nature of the text which was conceived first (De Pedro, 1999).

Derrida as exponent of Deconstruction, is aware of the losses which are bound to occur when presenting the source text in the target language. For this reason, "With each naming gesture, Derrida suggests a footnote, a note in the margin, or a preface also is in order to retrieve those subtle differing supplementary meanings and tangential notes lost in the process of transcription" (Gentzler, 1993:146). Nabokov supported this view, stating:

I want translations with copious footnotes; footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity. I want such footnotes and the absolute literal sense, with no emasculation and no padding. (In Schulte & Biguenet, 1992:143.)

Derrida's philosophy presents a stimulating approach to translation, but his line of thought leads to the questioning of the very concept from which his theory starts: what is translation? It can be argued that translatability does not equal the possibility of explaining a text.<sup>7</sup> Any text can be explained, but translation involves much more than explication of the source text in a different language. Besides, translations are produced for a readership with certain expectations about what the target text should look like. If translation aims at providing a reading experience comparable to that of the source text, it can be argued that an explanation or a gloss would fail to meet the expectations of the target text readers. Especially in the case of literary translation, notes and prefaces tend not to be welcomed by readers, if nothing else, because they are distracting. They may also be considered too academic to sell well.

Since the early attempts at establishing a scientific theory of the problem, translation theory has progressed considerably and has become notably diversified. At present,

---

<sup>7</sup> Appiah (2000) recommends a method called "thick translation", which consists of explaining all cultural details in annotations and glossaries, in order to improve the understanding of the cultural features of the source text. Such texts, however, may require too much effort from the target reader.

the tendency is to presuppose that most texts are translatable, however different the understanding of the nature of translation (or the definition of translation) may be amongst scholars.

Translating literary texts involves more than linguistic considerations. Studies on cultural issues in translation and on the difficulties of cross-cultural communication have flourished in recent times. A clear sign thereof is Snell-Hornby's proposal that translation scholars move from "text" to "culture" as a translation unit (Bassnett & Lefevere, 1992:5). The concept of linguistic equivalence has gradually given way to this "cultural turn" in translation studies, as broader issues, such as context, conventions and history of translation have attracted increased attention (Bassnett & Lefevere, 1998:123).

The consensus among theoreticians now seems to be that absolute untranslatability, whether linguistic or cultural, does not exist. The notion of untranslatability has been unpopular in the twentieth century – mainly due to ideological reasons. With the expansion in the concept of translation in the late twentieth century, the debate on translatability versus untranslatability loses part of its validity since the various strategies that translators can resort to, when confronted with a gap between two languages or two cultures, are acknowledged as sound translation mechanisms. At the same time, it is assumed that the perfect translation, i.e. one that does not entail any losses from the original, is unattainable, especially when dealing with literary translation. There will always be a certain degree of loss in meaning when a text is translated (De Pedro, 1999).

A practical approach to translation must accept that, since not everything that appears in the source text can be reproduced in the target text, an evaluation of potential losses

has to be carried out and priorities should be set (Snell-Hornby & Pöhl, 1989:79).

Translating between cultures usually requires that a choice first be made between two basic translation strategies: domestication and foreignisation. "Domestication" means making the text recognizable and familiar and thus bringing the foreign culture closer to the reader in the target culture, while "foreignisation" is the opposite – retaining the foreign feeling of the original text, making the reader "feel" the cultural and linguistic differences. This choice between domestication and foreignisation is linked to questions of ethics, too: should the translator be accountable to the source culture or to the target culture, and to what extent?

#### **2.1.4 Conclusion**

The issue of translatability is a relative concept (and depends largely on the definition of translation). "Translatability equals the possibility of finding approximate equivalents in the target language – not the possibility to explain all the peculiarities of the source text." (Van den Broeck & Lefevere, 1979:70.) Theoretically a state of perfect equivalence is unattainable because "a translation proclaimed equivalent to its parent text ceases to be a translation" (Hermans, 2001). In other words: a translation can at best strive towards equivalence.

It does, however, certainly seem logical and undeniable that some texts are more easily translatable than others. Van den Broeck and Lefevere (1979:70) state:

We zouden er moeten mee ophouden vertaling te zien als iets wat ofewel altijd zonder meer mogelijk, oftewel altijd onmogelijk is. Vertalen is een activiteit met relatieve kansen op success, en dat success varieert onder meer met het communicatieniveau. Daarom is vertaalbaarheid veeleer een kwestie van gradatie dan een klaar afgelijnde dichotomie. Teksten zijn niet zozeer in de absolute zin vertaalbaar of onvertaalbaar als wel min of meer vertaalbaar.

[We should quit viewing translation as something that is either always possible or

always impossible. Translation is an activity with relative chances of success, and that success varies (among others) according to the level of communication. Therefore translatability should be considered an issue of degree rather than a clearly defined dichotomy. Texts are not so much in the absolute sense translatable or untranslatable as *approximately* translatable.] [My translation and italics: WHC.]

Van den Broeck and Lefevere (1979:70) propose six laws of translatability:

- 1 The larger the unit of translation, the greater the translatability would be, and vice versa. [I.e. a novel will usually be more translatable than an essay.]
- 2 The smaller the amount of information, the less complex the structure would be and the greater the translatability, and vice versa. [I.e. a couple of "straightforward" sentences will be more translatable than a poem of about the same length.]
- 3 Translatability is greater when there is a degree of contact between the source language and target language. [I.e. greater translatability exists between English and French than between English and Rumanian.]
- 4 Translatability is greater when the source language and target language are on an equal cultural level of development. [I.e. greater translatability exists between Latin and Greek than between Latin and Tswana.]
- 5 Translatability is greater between two closely related languages, especially if the conditions in 3 and 4 are applicable and special consideration is given to *faux amis*. [I.e. greater translatability exists between Dutch and Afrikaans than between Dutch and Russian.]
- 6 Translatability can be influenced by the expression possibilities of the target language. No two languages are similar. During the translation process some cultural colouring and nuances will be lost, but could also be gained due to the vocabulary and lexical diversity of the target text.

Laws 1 and 2 are not useful for purposes of a comparison as they apply to the source

text – being the same text.

Laws 4 and 6 can be said to be equally applicable to the English and the German translations seeing that that English, German and Afrikaans are on roughly the same cultural level of development (i.e. law 4). English and German have similar expression possibilities, both languages have highly developed vocabularies, lexical diversity and a translation tradition going back hundreds of years (i.e. law 6) (Krüger, 1990:133). Once it has been established that laws 1 and 2 are not applicable in this case and that laws 4 and 6 yield similar results when applied to both target languages, the assertion can be made that the relative level of translatability of *Kringe in 'n Bos* into English and German respectively could be estimated by applying the remaining two laws, being:

- Law 3 concerning the *degree of contact* between language communities; and
- Law 5 regarding the *relatedness* between source language and target language.

DEGREE OF CONTACT can exist in two ways, namely (a) contact between the two language communities as a whole – increasing the chances that suitable words will exist to express aspects of unique (but shared) human experience – and (b) the translator's familiarity with the language and culture of the source language community.

(a) English: There is a degree of contact between Afrikaans and English communities, but it is isolated in South Africa and the translator had to consider the fact that the book was written in a specific language variety (geolect, sociolect and temporal dialect in one). For the South African English-speaking public the translation strategy of transference might well be an acceptable solution in many cases. English is, however, an international language. Most of the English version's readers are from Britain, North America and Australia – people who normally have very limited knowledge of South Africa and, of course, even less of the (unique)

Knysna region. The fact that English-speaking people have been living in the Knysna region for so many years ensures that there are acknowledged English equivalents for many of the region's unique features.

German: Even less contact exists between the Afrikaans and German language communities – except for the relatively small number of German immigrants living in South Africa and Namibia. But this translation was first and foremost intended for German, Austrian and Swiss people and not for the isolated German communities in Southern Africa.

- (b) English: The fact that the author (Matthee) is also the author-translator of the English text bridges the gap between the two languages to some extent seeing that she had a near-perfect understanding of the different layers of meaning and intention of the original text in its entirety.

German: The German translator (Stege) depended on the English translation as source text because she does not have much knowledge of Afrikaans. She does possess a little reading knowledge of Dutch (Dierks, 1993), which must have helped her to understand the Afrikaans text to a certain degree. It is clear, however, that Stege lacks in-depth knowledge of both Afrikaner culture and the South African landscape.

THE RELATEDNESS between German and Afrikaans is closer than the relatedness between English and Afrikaans. Though Afrikaans, English and German share a Germanic heritage, the independent development and separated geographic regions still lead to many translation problems (Krüger, 1990:133).

It can thus be assumed that translating *Kringe in 'n Bos* into either English or German should be possible to approximately the same degree and extent. As long as translators are aware of the potential referential gaps between the languages, it should be possible to produce a satisfactory and adequate translation of this literary text.

Extra-linguistic issues are especially important elements in the chosen source text and will pose some problems in the translation owing to the uniqueness of the text's Landeskunde, and the fact that the language of the source text is "a geolect, a sociolect and a temporal dialect" in one (Krüger, 1990:106). Unfortunately most remnants of the idiosyncratic language are lost during the translation process. Krüger (1990:144) identifies and discusses the merits of three different ways of dealing with idiosyncratic language – none of which is very satisfactory because the uniqueness is lost in all instances<sup>8</sup>. Matthee translated the idiosyncratic Afrikaans into unmarked Standard English. Consequently all translators who used the English version as source text also translated the English text into unmarked standard language. This strategy completely neutralises the idiosyncratic language. The fact that so much of the language's unique character is inevitably lost in translation, makes it all the more important to retain as much as possible of the extra-textual elements, notably Landeskunde.

Extra-textual factors are the cause of referential voids according to Dagut (as quoted in Smit, 1990:14). Dagut (1981:64) describes referential voids as "blank spaces in the field of reference, corresponding to referents outside the ken of the language". This means that certain "physical-cultural" elements are absent in the extra-linguistic "reality" of the target language culture. Therefore the target language does not possess a term

---

<sup>8</sup> (i) a comparable geographic, temporal or social dialect occurring in the target language could be imitated;  
(ii) marked language in the source text could be translated into unmarked language; or  
(iii) a "translator's dialect" could be created in the target language.

to designate these elements. A translator will consequently experience problems in finding appropriate terms or expressions to fill these voids. Dagut (as quoted in Smit, 1990:14) states that referential voids are untranslatable, "unless and until the referent is added to the conceptualized experience of the target language speakers".

## CHAPTER THREE

### ENVIRONMENT

The title *Kringe in 'n Bos* refers to the Knysna forest, which is the most important space in the narration. This narrated space is not fictional. All the place names can be found on a map – even though the region has undergone some radical changes since the end of the nineteenth century.

The significance of space should not be underestimated in a realistic novel. Jooste (1986:28) points out that narrated events in *Kringe in 'n Bos* are so closely linked to the narrated space that the reader gets the impression that this story could only have taken place in this particular location. The forest thus becomes more than a background for the events – it acquires the aspects of a living presence. The theme of someone with a cultural handicap, struggling to overcome the difficulties created by his background, is not unusual. But if the events were to occur in another space, this change would affect the interpretation to such an extent that the reader would not recognize the story. The forest ethos makes certain events possible. A unique combination of life exists in the narrated space. It is a specific combination of humans, animals, plants, climate and landscape does not occur anywhere else in the world.

In the case of this novel it is virtually impossible to discuss the environment without involving the characters, because the forest people are children of nature who pass their lives in the Knysna forest. This is evident from the narration. Saul was born "this side of Krisjan's Neck under a white alder" (Matthee, 1984a:17) and his father died "to the south of Wild Elder Crossing" where he was working an upright (Matthee, 1984a:236). Another reason space cannot be viewed or discussed in isolation, is the narrator's

strategy to use Saul as observer. Not only the narrated events and characters are viewed through his eyes but also most of the narrated spaces. True to his dual role as main character and observer, he is the only character in the novel that experiences all of the narrated spaces: the forest, Knysna, the ship, Swellendam and the Cape.

The forest's unique characteristics establish a symbiotic relationship with the population – especially with Saul, who is intelligent and sensitive enough to realize that the forest represents more than a way to eke out an existence. He experiences a growing resistance against the devastation of the forest, first sparked off by the incident with the giant kalander he refuses to help chop down. His attitude places him on a collision course with his father. Saul's sense perception is particularly strong and every perceived aspect of smell and appearance attains some kind of significance. As Jooste (1986:3) points out, through Saul's senses the reader is made aware of life in the forest:

... the habits and sounds of the birds, the ruthlessness of the elements like rain and fog, the timid nature of the blue buck, the mysterious ways of the elephants, the huge variety of trees, the impassability of the terrain. (Jooste, 1986:3.) [My translation: WHC.]

Every characteristic of the forest is closely connected to the human drama. Saul's deep understanding of the forest is revealed in his acute perception and intimate knowledge of the trees and nature as is suggested for instance by his loving description of the stinkwood tree (Matthee, 1984a:112). When outsiders enter the forest, their unfamiliarity with the laws of the forest can have a disabling effect on them (similar to the way the woodcutters are disabled when they are in town). The forest's impenetrability and permanent twilight make Patterson, the Australian, claustrophobic. Kate, by contrast, is inquisitive and eager to learn.

The forest as predominant space influences the disposition of its inhabitants to a great extent. It determines their lifestyle and ultimately their identity by forcing them into

isolation, hindering development and making large-scale contact with the outside world impossible. The forest determines their income, their diet, their clothing, their type of housing, their level of education, their social standing, their "choice" of occupation (woodcutter), their experience of religion, etc. In short: approximately every aspect of their material, social and religious lives is shaped (and generally limited) by their isolated state of being.

In order to identify these aspects and determine their relevance in translation, Dagut's (as quoted in Smit, 1990) division of the "Referential void" into the "Environmental void" and the "Cultural void" will be used as framework for the adapted model. Dagut subdivides the cultural void into the "Secular void" and the "Religious void". For the purposes of the adapted model, I chose to substitute Dagut's relatively broad term "Secular void" for Newmark's (1988:103) more precise categories of "Material" and "Social" culture. The first step was to re-group all of the categories developed by other eminent translation theorists according to the framework of Dagut's model. All categories of realia have been placed under either "Environment" (main category analysed and discussed in Chapter 3) or "Culture" (main category analysed and discussed in Chapter 4), with all cultural categories further specified as belonging to "Material culture", "Social culture" or "Religion". These combined categories are not all on the same level of specificity and the different categories are not mutually exclusive. (Elephants, for example, will have to be referred to in at least three of the categories: 3.2.1 "Animals", 4.2.1 "Forest life and woodcutting" and 4.3.2 "Taboos and superstition".) The necessary editing process was done by keeping the contents of the novel in mind. Certain overlapping categories and subcategories were combined and others that proved to be irrelevant in this specific context or for the purposes of this study were omitted. The model used in this study has thus been custom-made for the identification of the types of realia that occur in *Kringe in 'n Bos*.

The following natural phenomena form an intimate part of the forest "world" and contribute significantly towards the existence and interpretation of the forest ethos. To Saul the flora and fauna define his perception of identity and sense of belonging. In particular the elephants and Oupoot appear to represent a type of forest spirit; they act as guardians and custodians of the forest. All the flora and fauna have a role to play in the human, animal and plant ecological system.

### **Combination of various relevant categorisation models**

The following list identifies and defines the major constituents and natural features unique to this Knysna forest.

#### **ENVIRONMENT**

##### **1. FLORA**

- |     |              |
|-----|--------------|
| 1.1 | Trees        |
| 1.2 | Other plants |

##### **2. FAUNA**

- |     |         |
|-----|---------|
| 2.1 | Animals |
| 2.2 | Birds   |
| 2.3 | Insects |

##### **3. WEATHER CONDITIONS**

##### **4. PHYSICAL FEATURES**

### **Categorisation of environmental features in *Kringe in 'n Bos* and *Unter dem Kalendarbaum* according to the combined model**

**A** = "KRINGE IN 'N BOS" – (ORIGINAL AFRIKAANS TEXT BY DALENE MATTHEE, 1984)

**E** = "CIRCLES IN A FOREST" – (ENGLISH TRANSLATION BY DALENE MATTHEE, 1984)

**G** = "UNTER DEM KALANDERBAUM" – (GERMAN TRANSLATION BY GISELA STEGE, 1985)

### 3.1 FLORA

#### 3.1.1 Trees

Witpeer (A:8, G:14) [Weißbirne] → Witpeer was used for (wagon-wheel) rims. ; Vlier (A:8, G:14) [Wilderle], rooi-els [Roterle], wit-els [Weißerle] → These trees are related and apparently not easily distinguishable from each other. Saul was born under a white alder and he chooses a white alder the first time he has to climb to avoid being trampled. ; Hardepeer (A:8, G:14) [Hartbirne] → Hard, strong wood. Probably related, or similar in appearance, to assegai. ; Rooipeer (A:159, G:171) [Rotbirne] → Merely mentioned in the novel as a tree occurring in the Knysna forest. ; Doringpeer (A:159, G:171) [Dornbirne] → Merely mentioned in the novel as a tree occurring in the Knysna forest.

Ysterhout (A:8, G:14) [Eisenbaum] → A very hard and dense wood – making it difficult to chop down and process. Saul's father chopped down an ironwood for a ship's mast at one occasion and made "a lot" of money in the process. Ironwood is also used to make crossbars, front axles, back axles and shafts for wagons. Ironwood trees are slow growers but can become several hundred years old.

Rooikershout (A:159, G:171) [Rotbalsam], kershout (A:8, G:14) [Balsambaum] → Kate's eyes were deep brown like the bark of an old candlewood tree. (Saul uses images from his frame of reference.)

Stinkhoutboom (A:8, G:14) [Stinkbaum], saffraan [Safranbaum] → Look alike when they're young. Stinkwoods are found in most of South Africa's forests but they thrive in the Knysna forest where they can grow up to 25 metres tall. Elephants eat stinkwood berries. Stinkwood is much sought-after and durable furniture wood but extremely rare (even hundred and twenty years ago) and more expensive than any other type of wood

found in the country. For this reason Saul does not allow the diggers to use it as firewood. And for the same reason Abraham Steyn does not allow Saul to work with his precious stinkwood reserves – stinkwood is too expensive for a trainee. According to uncle Anneries he helped with the stinkwood for Mr Thomas Rex's stables. There is also the story about Saul's grandfather who helped to drag out more than fifty wagonloads of stinkwood for George Rex to build a ship.

In South Africa these anecdotes are immediately understood to be indicative of great wealth, but readers who are not familiar with the South African context might need some sort of explanation to help them realize the significance of stinkwood. This could have been done in the form of a footnote or a glossary entry or even an additional, illuminating clause as Matthee has done in some other instances.

Melkhoutbome (A:168, G:180) [Wolfsmilchbäume] → On the west side of the lagoon the road goes through a tunnel formed by milkwood trees. It is in this "tunnel" that Esau and Tanda attempt to trap Saul. ; Wildegranaat (A:159, G:171) [Granatapfelbaum] → Edible fruits of the forest. ; Bergsaffraan (A:159, G:171) [Bergsafran].

Translation strategy employed: Translation proper.

Kalander (A:8, G:14) [Kalander – dem Gelbholzbaum der Outeniqua] / Upright [Upright, dem echten Gelbholzbaum] → The kalander, also called the Outeniqua yellowwood, is indigenous (and limited) to the Knysna region. This tree can become very large – large enough to be climbable in case of emergency. The upright is the so-called "real yellowwood". It looks much like the kalander but has a wider distribution in Southern Africa. Both types of yellowwood are considered very valuable. The wood is used to make exclusive furniture nowadays but it was also used for sleepers and wagon wood in Saul's time. Elephants do not eat the leaves of either of the yellowwood varieties. For this reason Saul believes the yellowwood to be the "tree of good and evil".

Translation strategy employed: Translation proper of the somewhat adapted/explained English text.

Assegaai (A:8, G:14) [Assegai] → Hard, strong wood used for wagon-wheel spokes. Uncle Anneries makes assegai spokes for an extra income so that he can buy Cape Smoke brandy in town. The fact that Matthee translated "assegaai" with "assegai" is probably an indication that this tree is indigenous to South Africa (if not to the Knysna region). It would otherwise be inconsistent with her apparent attempts to "domesticate" the text – to make it more accessible to English readers. ; Kamassie (A:8, G:14) [Kamassi] → The wood is primarily used for making furniture. Matthee's translation of "kamassie" as "kamassi" is, again, probably an indication that this tree is indigenous to South Africa.

Translation strategy employed: Transference from the English text.

Kwar (A:175, G:187) [Kwar] → Saul hides his gold inside a hollow quar trunk. The tree's fruits are also edible. Stege might have considered the Afrikaans term to be more German looking than "quar". It seems that she often relies on her translator's instinct in the decision-making process.

Translation strategy employed: Transference from the Afrikaans text.

### **3.1.2 Other plants**

Bloubokkietou (A:24, G:31) [Blauböckchenseil] → "Where blue buck rope grows, you can be sure of success." (It is an indication that there is a blue buck trail nearby - in other words a good place to set a trap.) This is a very direct, but nevertheless satisfactory, translation of the key elements: blue + buck + rope.

Muishondbos (A:38, G:44) [Stinkbusch] ; varklelies/varkore (A:52, G:60 / A:256, G:269)

[Schweinelilien] ; Slangblaar (A:159, G:171) [Schlangenblatt] → A plant used by Saul to treat his injured hands ; Wildeals (A:180, G:192) [Wermut] → A plant with alleged medicinal value used by Saul when he gets ill ; Berglelie (A:293, G:306) [Berglilie] → A mountain lily has a scarlet colour. In this context (just after Oupoot is killed) it serves as an allusion to Oupoot's shed blood.

Translation strategy employed: Translation proper.

Seweweeksvarings (A:17, G:24) [Farnen] → The English translation is "seven-week ferns" so it was definitely Stege's own idea to omit the "seven-week" element. She probably did not consider it to be of much importance.

Translation strategy employed: Combination of translation proper and omission.

## **3.2 FAUNA**

### **3.2.1 Animals**

Olifante = Grootvoete, dikbene, onse voorouers (A:10, G:17) [Elefante = Großfüße, Dickbeine, Alte] → The word "elephant" is not used by the forest people because they are superstitious and fear that the elephants "will hear you and think you're calling them". Elephants are called bigfeet or thicklegs or old people, but never by their real name.

Woodcutters have much respect and awe for elephants but also hate them because they are the terror of the forest. "Underestimate a bigfoot and you're dead." The woodcutters' only defence against elephants is to be cautious: they are always aware of the wind direction, they're constantly on the lookout for climbable trees, as a rule they do not walk in the forest at night (except uncle Anneries, driven by his desire to buy Cape Smoke brandy in town), and they are extra careful in wet weather – when elephants are known to be more active than usual.

Bosbok [Buschbock] → The bushbuck has a brown body and a speckled "necklace". The old rams become almost black-brown and are notoriously dangerous when wounded. (This is a well-known fact in South Africa but it might be necessary to mention – or explain – the matter to an international audience.) According to Saul a wounded bushbuck might charge you from behind and hurt you "in an uncomfortable place". Rumours had it that this was the reason why uncle Anneries never got married.

Grysbok [Griesbock] → Grysbuck tend to graze in cripplebush (clearings in the forest).

Bloubokkie (galkoppie) (A:9, G:15) [Blauböckchen (Gallenkopf)] → The smallest antelope found in South Africa. The blue buck lives in the dense underbrush of the forest. Saul considers it the most beautiful buck in the forest. There is a general belief among forest people that a blue buck's gall is located in its head. Of course nobody has ever actually seen it, but Saul is the only one interested in verifying the story. By experiment he discovers it to be false and realizes that either his father and uncle Anneries deliberately lied to him or they believed the lie themselves (which would be even more shocking). This moment of truth sets in motion a whole process of disillusionment. ; Bloubokkie-ooitjie (A:231, G:244) [Blauböckchen-Ricke] → Translated directly from the Afrikaans text.

Wildekatt (A:23, G:30) [Wildkatze] → A wildcat is a small predator. They can catch poultry but are not large enough to pose any threat to humans.

Paddas (A:80, G:89) [Frösche] → When the frogs suddenly stop croaking you can be sure there is trouble. In other words there is an elephant nearby – seeing that elephants are the only animals in the forest that pose a real threat to humans.

Bosslak (A:244, G:258) [Waldschnecke] → Apparently these snails are much larger than ordinary garden snails.

Translation strategy employed: Translation proper.

Bosvarke (A:23, G:31) [Wildschweine] → "Wildschweine" is a more general term than "bosvarke". (The English text, used as source language, also uses the more generic term "wild pigs" so the German translator only followed suit.) A "bosvark" is a type of wild pig that lives in a forest – as opposed to a warthog that lives in the open. This translation is accurate due to the fact that all wild pigs in the European context are also bush pigs. There are no species of wild pigs to be found on the open plains in Europe.

Translation strategy employed: Translation proper of somewhat adapted/explained English text.

Klipspringertjie (A:159, G:171) [Klippspringer] → A small, nimble antelope that inhabits rocky terrain. They are mostly solitary and never in groups of more than two. This type of antelope is indigenous to South Africa – no other translation possibility exists. The extra "p" in the German "Klippspringer" might have an explanatory function, because "klip" can indeed be translated with "Klippe". This little adaptation enables the (German) target language readers to grasp the meaning of the word.

Translation strategy employed: Transference from the English text.

### **3.2.2 Birds**

Groot loerie (A:9, G:15) [Große Lori] → The great lourie is a beautiful, colourful bird that is indigenous to the Knysna region. "Groot loerie" is a direct, but adequate translation of the elements: great + lourie. ; Bosloerie (A:9, G:15) [Busch-Lori] → Smaller and just as beautiful as the great lourie, but more stupid. Consequently they can be lured and caught. Legend has it that louries warn animals, including elephants, when humans are

approaching and that they also tell the elephants all sorts of things about the whereabouts and comings and goings of humans. A direct translation of the elements: bush + lourie.

Bosduif (A:9, G:15) [Waldtaube] → A very common bird in South Africa. They can be killed for food. ; Also a direct translation of the elements: wood + pigeon. ; Lawaaimakertjie (A:9, G:15) [Spottrötel] ; piet-my-vrou (A:9, G:15) [Einsiedlerkuckuck], pikswart byevangers met die swawelsterte (A:9, G:15) [den pechschwarzen, gabelschwänzige Drongo], suikerbekkie (A:9, G:15) [Honigfresser]. ; Bontrokkie (A:9, G:15) [Schwarzkehlchen] → Stege translates the English translation's "stonechat" with "Schwarzkehlchen" here and again on page 186. This seems to be an accurate translation – which is made possible by the bird's wide distribution. ; Fisant (A:23, G:31) [Fasan] ; Uil (A:80, G:89) [Eule] ; die blou katakoeroe (A:173, G:185) [der graue Stachelbürzler]. ; Kakelaar (A:174, G:186) [der rotgeschnäbelte Wiedehopf] → The English term for "kakelaar" is "red-billed hoopoe" as Matthee correctly translated it. "Rotgeschnäbelte Wiedehopf" is a good direct translation thereof – good enough for a literary translation. ; Eend (A:193, G:206) [Ente] ; aasvoëls (A:224, G:237) [Aasgeier] ; kroonarend (A:243, G:257) [Kronadler] ; bokmakierie (A:247, G:260) [Bokmakiri] ; janfrederik (A:249, G:262) [Kap-Rotkehlchen]. ; Kwêkwê (A:249, G:262) [Buschsänger] → Matthee translates "kwêkwê" with "bush warbler" – which is why the German translation (dependent on the English text) is "Buschsänger". According to the dictionary a "kwêkwê" is a "tailorbird" and the "tailorbird" does belong to the warbler family – which would mean that "bush warbler" probably is a very accurate translation. ; Kanarie (A:249, G:262) [Kanari]. ; Hoep-hoep (A:266, G:280) [Wiedehopf] → The "Wiedehopf" is apparently not a member of the same subspecies, but nevertheless a close equivalent that occurs in European forests. ; Boskanarie (A:296, G:309) [Waldkanari] ; muisvoëls (A:296, G:309) [Mausvögel]. ; Sy het 'n rok aangehad wat

dieselfde kleur as 'n bontrokkiewyfie se keelvere was. (A:175, G:186) [Das Kleid, das Kate an jenem Tag trug, hatte dieselbe Farbe wie die Halsfedern des Schwarzkehlchens.] → If the throat feathers of the two sexes were identical, the Afrikaans text would not have specified that Kate's dress was the same colour as those of the *female*. This would mean that the biological facts could not be hundred per cent correct. However, very few readers will go to the trouble to find out the exact colour of the throat feathers in question. This is after all a novel and not a textbook. ; Windswael (A:303, G:316) [Windschwalbe] → This particular subspecies of swallow might not be known all over the world but due to migration most people at least know what a swallow is.

Translation strategy employed: Translation proper.

Kleinjantjie (A:9, G:15) [ -- ] → It seems that no attempt was made to find an equivalent for "kleinjantjie". The English text, used as source language, also neglects to mention all of the species listed in the Afrikaans text. The reason might well be that many of the species are indigenous to the unique Knysna forest – which makes it difficult for the translator to come up with enough acceptable "equivalent" birds occurring in the territory of the target cultures.

Translation strategy employed: Omission.

### **3.2.3 Insects**

Skreeter (A:36, G:43) [Sonnenkäfer] → The never-ending drone of the sun-beetle is usually associated with intense heat. ; Vuurvliegies (A:80, G:89) [Glühwürmchen] → When fireflies gather it is a sign of rain. "Signs of rain" are especially important in societies, such as this, that are very much affected by rain. As far as woodcutting is concerned it is not possible to fell a tree or chop wood when it is wet. It is, however, easier to drag out heavy wood in wet weather. The woodcutters also know that

elephants and bushbuck are more active in wet weather. ; Brommers (A:241, G:255) [Schmeißfliegen] ; Vlieë (A:243, G:257) [Fliegen] → These insects have a negative connotation everywhere in civilisation. Saul calls the diggers "flies" and "blowflies".

Translation strategy employed: Translation proper.

### 3.3 WEATHER CONDITIONS

En die wind is verkeerd, hy hét ons gesien! (A:18, G:25) [Und der Wind steht verkehrt, er hat uns gesehen!] ; As hy só by Noetzie stamp lat jy hom tot hier kan hoor, kan jy jou klaarmaak vir reën. (A:36, G:43) [Wenn du das Meer von hier aus gegen die Felsen von Noetzie schlagen hörst, kannst du sicher sein daß es Regen gibt.] → Rain has special significance for a woodcutter: it is not possible to fell a tree or chop wood in wet weather. It is, however, easier to drag out wood when the forest floor is wet. Another important safety implication is that elephants are more active in wet weather than otherwise. ; Die reuk van die see was in sy neus, sy lyf was klam en die stilte was dik. Mis. Dit was soos 'n wit muur waarteen jy vasstaar (A:133, G:144) [Der Salzgeruch des Meeres hing in der Luft, sein Körper war klamm und die Stille drückend. Nebel! Als er die Augen öffnete, war es, als sehe er auf eine dicke, weiße Wand.] ; Vroegdag, die Sondag, het 'n misreëntjie begin uitsak (A:252, G:265) [Am Sonntagmorgen begann es ganz leicht zu regen] ; Nie lank daarna nie het hy die oggend wakker geword en geweet die winter is vir sy tyd in die Bos. Die reën was anders. Koud en hewig en sonder ophou. (A:176, G:188) [Nicht lange danach erwachte er eines Morgens und wußte, der Winter war in den Wald gekommen. Der Regen war anders, kalt, schwer und stetig.] ; Miskien stuit die winter hulle (A:203, G:215) [Vielleicht wird der Winter sie aufhalten.] ; Dit was teen die einde van Augustus, die winter had nog nie 'n teken dat hy aan die afneem was nie. (A:179, G:191) [Es war gegen Ende August – der Winter ließ noch nicht erkennen, daß er seinen harten Griff lockerte].

Translation strategy employed: Translation proper.

Die wind is teen sy rug ... (A:17, G:24) [Der Wind kam von hinten *und blies den Elefanten ins Gesicht!*] → As elephants have a keen sense of smell, awareness of wind direction is a crucial survival skill. The addition in the German sentence (because of the addition in the English version) shows that Matthee thought it necessary to explain the matter further to the non-Afrikaans audience.

Translation strategy employed: Translation proper of adapted/explained English text.

### 3.4 PHYSICAL FEATURES

In een van Gouna se klowe (A:7, G:13) [in einem von Gounas Kloofs] ; kruppelbos (A:9, G:15) [Krüppelbusch] ; oorkant die diepsloot (A:15, G:23) [am Ende der breiten Lichtung].

Translation strategy employed: Translation proper.

Kos vir die lang vaart Engeland toe (A:3, G:9) [Verpflegung für die lange Reise von der Südspitze Afrikas nach England] ; Teen die skuinste (A:16, G:23) [unter dem Berghang] ; kortruigte (A:18, G:25) [Hohe Farn] → Matthee translated "skuinste" with "under the hill" and "kortruigte" with "ferns". This has an explanatory function and makes the text more accessible to English readers. ; Die bruin water van die Homtini (A:20, G:27) [das klare, bräunliche Wasser des Homtini] ; Sononder se kant toe. Hulle sê die see loop met 'n draai tot daar. Kom nou, mens! (A:69, D78) [Im Westen wo die Sonne untergeht. Es heißt, das Meer macht dort einen großen Bogen um das Land].

Translation strategy employed: Translation proper of somewhat adapted/explained English text.

# CHAPTER FOUR

## CULTURE

The elements that have been listed under "Culture" represent the material, social and religious facets of the woodcutters' life in the forest. Their living conditions appear basic and food is simple. Their only luxuries seem to be tobacco, coffee, tea and sugar. It is a lifestyle in tune with the natural life cycle and seems to echo the innate rhythm of the other forest inhabitants.

As far as social relations are concerned, their forest community is small and they seem to live in family clusters distant from one another. Meeting another person presents a social occasion. Their wants and needs are simple and they orient themselves in the forest according to natural landmarks. In this sense they seem a class apart from the townspeople. Their beliefs are simple, they tend to be superstitious and have a healthy respect for life and death.

### **Combination of various relevant categorisation models**

#### **CULTURE**

##### **1. MATERIAL CULTURE**

- |     |                                       |
|-----|---------------------------------------|
| 1.1 | Food and utensils for its preparation |
| 1.2 | Clothing and housing                  |
| 1.3 | Payment methods                       |

##### **2. SOCIAL CULTURE**

- |     |  |
|-----|--|
| 2.1 | Forest life and woodcutting (including measures and units) |
| 2.2 | Social classes   |
| 2.3 | Naming and kinship relations                               |
| 2.4 | Geographic names   |

### 3. RELIGION

- |     |                         |
|-----|-------------------------|
| 3.1 | Christianity            |
| 3.2 | Taboos and superstition |
| 3.3 | Illness and death       |

### **Categorisation of cultural features in *Kringe in 'n Bos* and *Unter dem Kalanderbaum* according to the combined model**

**A** = "KRINGE IN 'N BOS" – (ORIGINAL AFRIKAANS TEXT BY DALENE MATTHEE, 1984)

**E** = "CIRCLES IN A FOREST" – (ENGLISH TRANSLATION BY DALENE MATTHEE, 1984)

**G** = "UNTER DEM KALANDERBAUM" – (GERMAN TRANSLATION BY GISELA STEGE, 1985)

#### 4.1 MATERIAL CULTURE

##### 4.1.1 Food and utensils for its preparation

Patats, koffie, askoek (A:12, G:18) [Bataten, Kaffee, Aschenbrot] ; waterpatats en mielies (A:15, G:22) [gekochte Bataten und grünen Mais] ; vleiskossie (A:23, G:30) [Fleisch auf dem Tisch] ; Hy het besluit om vir sy eie verjaardagvleis 'n plan te maak (A:23, G:30) [Saul beschloß, auf eigener Faust etwas zu unternehmen, um an seinem Geburtstag zu Fleisch zu kommen] ; katotjie (A:23, G:30) [Kaffeetopf] → Matthee changed some of the phrases to make the text more accessible to readers who are unfamiliar with the South African context and Afrikaner culture. Stege chose to retain these changes.

Translation strategy employed: Translation proper of somewhat explained English text.

##### 4.1.2 Clothing and housing

Oom Anneries het vir hom 'n skerm buite teen die agterste muur gemaak (A:14, G:21) [Oom Anneries hat sich einen Verschlag an die Außenwand gebaut] → In this case "skerm" was not used in the German text because Matthee decided to use the term "lean-to" (instead of "shelter") in the English text. Stege probably would have

transferred "skerm" into German if she had realized that it was used in Afrikaans. ; Wat ook by Groot Eiland huisgemaak het (A:14, G:21) [der sich ebenfalls in Groot Eiland niedergelassen hatte]

Katels (A:214, G:227) Bettgestellen ; Sinkhuis (A:94, G:104) [Wellblechhütte] ; Kaiawinkel (A:300, G:313) [Wellblechläden] → The cultural element "kaia" is omitted and replaced with a standardised concept because there is no clear target language equivalent for this term in either English or German. ; Op die hotel se *stoep* het die lanterns in die seewind gewieg en die skaduwees teen die mure laat dans. (A:210, G:222) [Auf der *Veranda* des Hotels schwankte eine Laterne im Wind und warf tanzende Schatten auf die Wände.]

Translation strategy employed: Translation proper.

Karige plankgeboutjie (A:1, G:7) [winzige Holzhütte] ; Hulle huis had net twee vertrekke (A:14, G:21) [Genau wie die meisten anderen Häuser, hatte auch das Haus der Barnards nur zwei Zimmer] ; hy en Jozef het die katel in die voorvertrek gedeel (A:14, G:21) [Jozef und er teilten sich das Holzbett im vorderen Raum, der gleichzeitig Küche war] ; katel (A:16, G:23) [Bett] → Until fairly recently Knysna was the poorest region per capita (white population) in the country. Matthee inserted the explanatory clauses to stress the socio-economic circumstances. Stege retained this additional information.

Translation strategy employed: Translation proper of somewhat adapted/explained English text.

Skerm (A:4, G:10) [Skerm, eine behelfsmäßige Unterkunft] → Stege chose to transfer "skerm" to German even though Matthee translated it with the descriptive equivalent "shelter". Stege did realize, however, that German readers will have trouble to grasp the meaning of this Afrikaans word if proper context is not supplied. Therefore she

added the explanatory phrase "eine behelfsmäßige Unterkunft". This explanation should suffice.

Translation strategy employed: Combination of transference from the Afrikaans text and explanation.

#### **4.1.3 Payment methods**

Daalder (A:218, G:230) [ein-sechs] → "ein-sechs" is a direct translation of the English text's "one and six", which is short for "one shilling and sixpence". ; Vyfpondnoot (A:265, G:278) [Fünf-Pfund-Note].

Translation strategy employed: Translation proper.

Tweehonderd riksdalders (A:40, G:47) [zweihundert Riksdalder] ; Tiekie (A:42, G:49) [Tiekie]. ; Riksdalder (A:179, G:191) [Riksdalder] → Spelled this with only one "a" this time. This is inconsistency on the part of Stege, but not a very noticeable or significant blunder.

Translation strategy employed: Transference from the Afrikaans text.

Vyf sjielings af op die kis (A:42, G:49) [fünf Shilling ab für den Sarg] → In the case of "sjieling" Stege preferred Matthee's English term "shilling". She might have realized that "sjieling" is already an Afrikaansified form of "shilling". Another possibility is that Stege used "shilling" because, orthographically, it looks more like a German word than "sjieling" (making it easier to pronounce in German). ; As Mister McDonald dan net vooruit kan help met 'n groter goodfor vir meel en suiker en koffie ... en 'n bietjie twak (A:42, G:50) [Wenn Meneer uns bis dahin nur mit einem kleinen Goodfor aushelfen könnte. Für Mehl, Zucker und Kaffee ... und ein bißchen Tabak] → Appropriately, Matthee provided a footnote for "Goodfor" – being a word used and known only in South Africa. Stege also inserted the footnote. ; Hy sou elke oulap spaar wat hy kry... (A:98,

G:108) ; [Er wollte jeden Penny sparen, den er nur immer sparen konnte...] → "Oulap" is indeed an alternative (dated) Afrikaans form of "pennie". ; Daalder (A:218, G:230) [einen Shilling und Sixpence] → A "daalder" does indeed equal one shilling and sixpence. ; Een-en-ses (A:218, G:230) [einen Shilling und Sixpence] ; Pennie (A:218, G:231) [Penny] ; Sjieling (A:218, G:231) [Shilling] ; Vier skelling (A:218, G:231) [Ninepence] → According to the dictionary these two amounts do indeed correspond.

Translation strategy employed: Transference from the English text.

Tiekie (A:288, G:301) [Tickie] → Previously in the text (A:42, G:49) the Afrikaans "tiekie" was merely transferred to German. This is not consistent.

Translation strategy employed: "Tickie" looks like a mix between "tiekie" and "tickey". It might be that Stege transferred the Afrikaans term, but decided to change its form (spelling) in order to look more German.

## **4.2 SOCIAL CULTURE**

### **4.2.1 Forest life and woodcutting (including measures and units)**

Kwartdag (A:12, G:18) [Vierteltag] ; laatmiddag (A:18, G:25) [Spätnachmittag] ; Ses ure se harde stap (A:14, G:21) [Es war ein Fußmarsch von sechs Stunden]

Hulle het die vuur hoog aangepak (A:16, G:23) [Sie zündeten ein großes Feuer an] ; As daardie grootvoet vandag omdraai, is ons getrap (A:18, G:25) [Wenn dieser Grootvoet heute noch einmal wiederkommt, werden wir beide totgetrampelt] ; 'n Barnard met ysterhout onder die bas: hard en sterk en goed (A:18, G:25) [Ein Barnard mit Eisenholz unter der Haut: hart, stark und gut] ; Jy moet kom begin uitkap aan die kwaallatte later vandag (A:23, G:30) [Nachher muß du kommen und die Hinderschöblinge abholzen].

Bloklyn (A:23, G:30) [Markierungsschnur] ; Tien el (A:167, G:178) [Zehn Ellen] ; halwe

morg (A:191, G:204) [ein halber Morgen].

Translation strategy employed: Translation proper.

Voetpad, napad, sleeppad (A:12, G:18) [Fußpfad, Abkürzung, Schlittenweg] ; Hulle is saam hout toe (A:15, G:22) [Gemeinsam gingen sie zum Brennholzstoß] ; Die wind is teen sy rug... (A:17, G:24) [Der Wind kam von hinten und blies den Elefanten ins Gesicht!] ; Sonopkant (A:23, G:31) [weiter östlich] Sononderkant (A:200, G:213) ; [Sonnenuntergangsseite].

Geskep. Nag voor laaste. (A:4, G:10) [Aufgespießt. Vorgestern nacht] ; Voordag (A:40, G:47) [Am frühen Morgen, vor Tagesanbruch] ; Diepwalle toe is 'n hele dag se stap (A:16, G:23) [Von Groot Eiland bis Diepwalle war es ein ganzer Tagesmarsch].

Dis Saul, hy is verjaar vandag (A:22, G:30) [heute hat unser Saul Geburtstag] ; voorjare (A:23, G:31) [vor Jahren] ; Bosloop (A:24, G:31) [im Wald rumlaufen] ; Handspaar (A:27, G:34) [Stange] ; kopkant (A:27, G:34) [Vorderteil] ; gat (A:27, G:35) [das untere Ende] ; Sy pa en oom Anneries was op halfpyp stop (A:34, G:41) [Der Vater und Oom Anneries rauchten inzwischen nur noch halbvolle Pfeifen] ; Jy kan vir 'n boswagter lieg, want jy lieg vir jou maag en die bas aan jou lyf (A:41, G:48) [Den Waldhüter darf man belügen, predigte er immer, weil man dann für das Essen im Bauch und die Rinde am Körper log] ; Kraansaag trek (A:65, G:74) [Mit einer Zweimannsäge zu arbeiten] ; Oom Anneries sê jy is nou in jou jongbullyd, maar dit klink eerder of jy in jou beneuktyd is! (A:62, G:71) [Oom Anneries sagt, daß du in deiner Jungbullenzeit bist, aber mir scheint, du bist eher in deiner Stachelkaktuszeit].

Translation strategy employed: Translation proper of the somewhat adapted/explained English text. In many of these instances idiosyncratic language is inevitably lost.

Net ná halfdag (A:12, G:18) [kurz nach Mittag] → Although Matthee translated "halfdag" with "halfday", Stege found it necessary to explicate the matter further.

Waar die onderbos dik onder 'n man se moeë lyf sal wees (A:20, G:27) [Wo das Unterholz dick wie ein Kissen unter dem Körper eines müden Mannes ist].

Twintig pond bagasie (A:212, G:225) [Zehn Kilo Gepäck] → Probably translated with "Kilo" because Germans are not familiar with the imperial system – but that is also true for South Africans. This is not consistent with the translator's apparent attempts to "foreignise" the text – and is also mathematically not wholly correct.

Translation strategy employed: Explanation (added by Stege herself).

Hulle het by Grootdraai waenhout gemaak en die grootste gedeelte van sy werk was nog altyd om die skerm (A:22, G:30) [Sie schlugen Wagenholz bei Grootdraai und arbeiteten fast ausschließlich in der Nähe des Skerm] → "They were cutting wagon wood at Big Crossing and most of his work was still round the shelter" (E:35). The German translator did not grasp the meaning of the English sentence and probably did not have enough knowledge of Afrikaans to realize her mistake by comparing the English text with the original. The Afrikaans and English sentences describe only Saul's activities, but Stege applies it to the whole team.

Toe hulle wakker word, het oom Anneries langs die halfdooie vuur gelê, sy kop natgedou, en hy het gesnork soos een wat kraansaag trek (A:32, G:39) [Als sie erwachten, war Oom Anneries wieder da; halbtot vor Erschöpfung, den Kopf noch naß vom Tau, lag er am Feuer und schnarchte wie eine Brettsäge] → "When they woke up, old Anro was back, lying by the half-dead fire, his head wet with dew, and snoring like someone pulling a pit-saw" (E:47). The German translator did not grasp the meaning of

the English sentence and probably did not have enough knowledge of Afrikaans to realize her mistake by comparing the English text with the original. The fire, not uncle Anro, should be "halbtot".

En hy en Jozef kies dieselfde witpeer, maar Jozef sukkel om op te kom en Saul moes verbyhardloop (A:34, G:41) [Saul und Jozef wählten dieselbe Weißbirne, doch Jozef kletterte schneller hinauf und zwang Saul, weiterzulaufen] → "Saul and Jozef chose the same white pear, but Jozef struggled to get in and forced Saul to run past" (E:49). Stege did not grasp the meaning of the English sentence. In the Afrikaans version the tree is big enough for both of them, but Saul has to run further because Jozef takes too long to climb it. In the German version Saul has to run to another tree because Jozef has already picked this one – which is too small for both of them.

Hier is delwers wat ons nie eers met 'n lepel vertrou nie. (A:241, G:255) [In der Gegend gibt es Goldgräber denen wir nicht mal unsere Löffel anvertrauen würden] → "There are diggers round here we don't even trust with a spoon" (E:293). The German translator did not fully comprehend the subtle meaning of this sentence. The Afrikaans Morris doesn't trust some diggers even with spoons because they might sharpen them and use them to attack you, whereas the German Morris is apparently merely worried that they will steal his hotel's spoons.

Kwartdag (A:24, G:31) [Dreivierteltag] → "Quarterday" (E:37). An oversight that slipped through.

Halfuur se draf tot agter (A:36, G:43) [Einen strammen Halbtagesmarsch] → "Half an hour's stiff walk" (E:51). This is probably just an oversight, but, in the eyes of the observant reader it will affect the credibility of the narrative.

## Mistranslation.

### **4.2.2 Social classes**

Lyk my *jy* vergeet lat Oupoot Oupoot is! (A:1, G:7) [*Sie* vergessen wohl, daß Oupoot Oupoot ist!] → The English "you" makes it impossible for the German translator to distinguish between the "jy" and "u" of the original Afrikaans. This is a case of excessive politeness towards someone on an equal social standing. ; Jy is besonder stil? (A:6, G:12) [*Sie* sind sehr still.] ; Maar voor *jy* oplaai, betaal *jy* eers jou winkelskuld, want die winkel behoort nou aan my!" (A:42, G:50) [Aber ich warne *Sie*: Bevor *Sie* das dürfen, müssen *Sie* jeden Penny Ihrer Schuld im Laden abzahlen – der Laden gehört mir jetzt nämlich auch.] → Too respectful: inappropriate level of courtesy towards someone on a much "lower" social level. ; Traak jou nie. (A:167, G:178) [Das geht *Sie* gar nichts an.] → Creates the impression that Saul is more humble than he really is. This effect is once again caused by the neutral English term "you."); "Pa," het hy gevra toe die vuur brand, "is ons witmense, Pa?" (A:44, G:52) ["Pa", erkundigte er sich als das Feuer brannte, "sind wir Weiße?"].

Translation strategy employed: Translation proper.

Grootman (A:24, G:31) [einen sehr wichtigen Mann].

Translation strategy employed: Translation proper of adapted/explained English text.

Baas Saul (A:1, G:7) ; Nie jy nie, asseblief baas Saul! (A:1, G:7) [Nicht Sie. Bitte Baas Saul!] ; Baas McDonald soek jou. (A:171, G:182) [Baas McDonald läßt dich suchen.] → "Baas" is a meaningless word to a German. Surely an explanation in a footnote or glossary would have been helpful to the German audience. ; Is Meneer van die dorp af? (A:21, G:28) [Kommt Meneer aus dem Dorf?] ; Menere! Menere! Menere! (A:240, G:253) [Menere! Menere! Menere!] → To most Germans the word "Meneer" or its plural

"Menere" is meaningless. The "ee" will also cause a pronunciation problem. Some sort of an explanation in the form of a footnote or glossary is recommended. ; Mevrouw (A:219, G:232) [Mevrou] → To most Germans the word "Mevrou" will be absolutely meaningless. The "ou" will also cause a pronunciation problem. Some sort of an explanation in a footnote or glossary is recommended. ; Juffrou (A:222, G:235) [Juffrou] → A meaningless mode of address to most Germans. They will also not know how to pronounce the "u" or the "ou". A footnote or glossary entry is recommended. ; Missies (A:224, G:237) [Missies] → "Missies" is derived from the English "missis/missus" – but few Germans will realize that. Foreignisation might have been taken too far in this case. A footnote or glossary entry is recommended.

Translation strategy employed: Transference from the Afrikaans text.

Hy't 'n man oorgestuur Noetzie toe (A:6, D12) [Er hat einen Boten zu Fred nach Noetzie geschickt.] → Translating "man" with "Boten" has an explanatory function.

Translation strategy employed: Explanation.

Hulle het hom nie herken nie, want hulle het stywenek gegroet toe hulle uitstap (A:184, G:197) [Sie erkannten ihn offenbar nicht, denn als er den Laden verließ, grüßten sie steif und förmlich] → "They did not recognize him and greeted him stiffly as they walked out" (A:225). The German translator did not grasp the meaning of the sentence and confused her pronouns. According to this Saul leaves the shop just before he enters it. This is remarkable – it might, however, affect the credibility of the narrative.

Mistranslation.

#### **4.2.3 Naming and kinship relations**

Grootvoete (A:1, G:7 and further) Grootvoete. ; Gert Oog (A:3, G:8) [Gert Oog] ; tant Martjie (A:14, G:22) [Tant Martjie] ; oom Wiljam (A:15, G:22) [Oom Wiljam] → Germans

will probably not know how to pronounce the two o's next to each other. ; Ma en Sara is baie siek (A:16, G:23) [Ma und Sara sind sehr krank] ; Pa het verkeerd gekyk! (A:16, G:23) [Pa hat sich bestimmt geirrt] ; Ouma Johanna (A:17, G:24) [Oma Johanna] ; Kortkwas, Meelkop, Diklies, Varkoor (A:74, G:84) [Kortkwas, Meelkop, Diklies, Varkoor].

Translation strategy employed: Transference from the Afrikaans text.

Kaffirskoppers (A:24, G:32) [die Leute von Kaffirskop] ; Veldmaspaaiers (A:40, G:47) [Veldmaspader].

Translation strategy employed: Transference from the Afrikaans text with an element of explanation (added by Stege).

Freek Terblans (A:1, G:7) [Fred Terblans] → In this instance the German translator didn't transfer the original Afrikaans personal pronoun (Freek). "Fred Terblans" (taken from the English version) is used in German. This might be to prevent a problem with the pronunciation, but it is a case of inconsistency.

Translation strategy employed: Transference from the English text.

'n Niggie van Anneries. Onthou jy vir Stoffel Blik wat die slag getrap is? Nou dit was van hom ook 'n niggie. (A:49, G:57) [Ein Vetter von Anneries. Erinnerst du dich an Stoffel Blik, der damals von Elefanten totgetrampelt wurde? Der war auch ein Vetter von Anneries] → "A cousin of Anro's. You remember Chris Can that got himself trampled by the bigfeet that time? It was a cousin of his too" (E:67). The English "cousin" (used for both genders) makes it impossible for the German translator, who depends largely on the English version, to realize that the original Afrikaans was "niggie" (female cousin). The German word should therefore have been "Base" or "Kusine". The precise meaning of this particular sentence is fortunately not important. Furthermore, the superstitions of the forest would have prevented Sanna from using the word "elephant".

Mistranslation.

#### **4.2.4 Geographic names**

Goudveld [Goldfeld] → This word was not transferred from the Afrikaans text. The probable reason is that "Goudveld" consists of two clearly recognisable elements, namely "goud" + "veld".

Translation strategy employed: Translation proper.

Map of Knysna: 1860-1889: Brandrug [Brandrug], Eilandbos [Eilandbos], Meulbos [Meulbos], Ratelbos [Ratelbos], Streepbos [Streepbos], Groot Eiland [Groot Eiland], Kalanderdraai [Kalanderdraai], Lelievleibos [Lelievleibos], Lelievlei-se-Kruis [Lelievlei-se-Kruis], Krisjan-se-Nek [Krisjan-se-Nek], Melkhoutkraal [Melkhoutkraal], Diepwalle [Diepwalle], Jim-Reid-se-Draai [Jim-Reid-se-Draai], Veltmaspad [Veltmaspad], Prins Alfred-pas [Prins-Alfred-Pas], Jonkersberg [Jonkersberg], Kom-se-Bos [Kom-se-Bos], Witplekbos [Witplekbos], Vliedraai [Vliedraai], Diepdraai [Diepdraai], Gouna [Gouna], Meulbosstroom [Meulbosstroom] ; Grootvaders Bosch (A:16, G:23) [Grootvaders Bosch] ; Klein-Skuinsbos (A:17, G:24) [Klein-Skuinsbos] ; Jonkersberg-Eiland (A:19, G:26) [Jonkersberg Eiland] ; Kaffirskop (A:24, G:32) [Kaffirskop] ; Witfontein (A:36, G:43) [Witfontein] ; Keur-se-Kloof (A:87, G:97) [Keur-se-Kloof] ; Belvidere (A:101, G:112) [Belvidere] ; Bokbaard-se-Draai (A:109, G:120) [Bokbaard-se-Draai] ; (Ouwitelskloof (A:148, G:158) [Ouwitelskloof] ; Langekloof (A:177, G:189) [Langekloof] ; Noll-se-Kop (A:177, G:189) [Noll-se-Kop] ; Kleindraai (A:200, G:213) [Kleindraai] ; Kaaimansgat (A:260, G:273) [Kaaimansgat] ; Melkhoutkraal (A:260, G:273) ; [Melkhoutkraal].

Translation strategy employed: Transference from the Afrikaans text.

Groot Eiland (A:11, G:17) [Groot Eiland – eine der natürlichen Lichtungen im Wald] ; In eer van Gouna se klowe (A:7, G:13) [in einem von Gounas Kloofs] → Appropriately,

Matthee provided a footnote for "kloof" in the English translation – being a word she transferred from the Afrikaans text. Stege also adopted the footnote.

Translation strategy employed: Combination of transference from the Afrikaans text and translation proper of adapted/explained English text.

Garna-se-Nek (A:67, G:76) [Garnas Nek]

Translation strategy employed: Combination of transference from the Afrikaans text and translation proper.

Loeriebos-se-eiland (A:36, G:43) [Louriebos Eiland]

Translation strategy employed: "Lourie" is transferred from the English text, while "bos" and "Eiland" are transferred from the Afrikaans text. The omission of "-se-" has an explanatory function.

Piesangrivier (A:85, G:94) [Der Piesang] ; Homtini-rivier [Homtini] → The "rivier" part can, in each case, be gathered from the context.

Translation strategy employed: Combination of transference from the Afrikaans text and omission.

Michiel-se-Kruis (A:233, G:-) → Omitted from the English text and consequently also from the German text.

Map of Knysna: 1860-1889: Knysna-rivier [ -- ], Meulbosdorp [ -- ] → Omitted in German (probably oversights).

Witkop-se-Hoogte (A:68, G:77) [Witkop-se-Hogte] → "White Head's Height" (E:90). Spelling error resulting from a lack of understanding of Afrikaans. Most Germans will

not know how to pronounce this proper name.

Dit was die uitgestrekte dorpie aan die voet van die potblou, skurwe berge wat hom in die derde week van sy tog die teuels laat inhou het. Swellendam. (A:269, G:282) [Ein weitläufiges, kleines Dorf am Fuß der unwirtlichen blauen Berge veranlaßte ihn in der dritten Woche seiner Reise, die Pferde zu zügeln: Swellendam.] → "It was the little village sprawled at the foot of the rough blue mountains that made him draw in the reins in the third week of his journey. Swellendam" (E:325). The translator probably did not compare the English text with the original to realize that "rough" refers to the appearance of the mountains. "Unwirtlich" means inhospitable, whereas "skurwe" literally means the mountains had a rough appearance – as it is correctly translated by Mathee.

Mistranslation.

#### **4.3 RELIGION**

##### **4.3.1 Christianity**

Toe die *predikant* deur die bos gekom het (A:15, G:22) [Vor kurzem, als der *Geistliche* durch den Wald kam] ; Maar hy is met haar Swellendam toe om te trou toe hier nêrens nader 'n *predikant* van sy kerk was nie. (A:261, G:274) [Aber er ging mit ihr nach Swellendam, um sie zu heiraten, nachdem es ihm in der näheren Umgebung nicht gelungen war, einen *Prediger* seines Glaubens zu finden.] ; As ons wil kerk hê, sal ons 'n *predikant* laat kom! (A:85, G:95) [Wenn wir einen Gottesdienst brauchen, sorgen wir selbst für einen *Priester*] → Stege might have a Roman Catholic background and (being a German) she is definitely familiar with the Roman Catholic Church. What she does not realize, however, is that a very small number of Afrikaans people have ever seen the inside of a Catholic Church. "Priester" is therefore not such a good choice – particularly with regard to Stege's apparent foreignisation efforts. The forest people

were definitely not Roman Catholic.

Pa, het Adam en Eva in hierdie bos gewoon? (A:33, G:41) [Pa, haben Adam und Eva in diesem Wald gelebt?]; Saul het selfs geweet watter boom die boom van goed en kwaad is: die geelhoutboom. (A:34, G:41) [Saul wußte sogar, welcher Baum der Baum des Guten und des Bösen war. Es war der Gelbholzbaum.]

Translation strategy employed: Translation proper.

Die uity van daardie dwarslêers was *hel* (A:74, G:84) [Der Abtransport der Gelbholzschwelen war ein *Alptraum*]; Godsonmoontlik (A:39, G:46) [schlichtweg unmöglich]; J\*rr\*? / My J\*rr\*tjie! (A:46, G:54) [Was? / Mein Jesulein!]; J\*rre oom, oom maak 'n man klaar! (A:68, G:77) [J\*s\*s, Oom, du bringst mich noch um!] → Boundaries of seamliness differ between countries and cultures. An exclamation of "J\*s\*s" from an Afrikaans child would be regarded as blasphemy (not simply as swearing) and would most likely result in "severe" punishment. ; My God Maska! (A:201, G:214) [Großer Gott, Maska!] → For a German this is not such an unusual exclamation, but for a 19<sup>th</sup>-century Afrikaner (and even today) it would be highly inappropriate. Maska's indignant reply might consequently be an overreaction in the eyes of a German reader.

Translation strategy employed: Translation proper of adapted/explained English text.

#### **4.3.2 Taboos and superstition (Calitz, 1957:58); (Krüger, 1990)**

Lat al die slim van al die olifante [...] Lat al die slim van al die grootvoete saam in sy kop sit (A:1, G:7) [Daß die Klugheit aller Elefanten [...] daß die Klugheit aller Grootvoete zusammen in seinem Schädel steckt]; Olifante = Grootvoete, dikbene, onse voorouers (A:10, G:17) [Elefante = Großfüße, Dickbeine, Alte]; Hy was nege toe hy die eerste keer alleen voor die groot vrees moes staan (A:11, G:17) [Als Saul neun Jahre alt war, stand er dem großen Schrecken zum erstenmal allein gegenüber]; Die bos het eenmaal

'n manier om dinge te weet (A:21, G:28) [Der Wald hatte schon immer die Gewohnheit, alles zu wissen] ; Hulle brand mos nie. Van alles het verbrand, maar nie van hulle nie. Hulle weet mos dinge. (A:51, G:59) [Die sind nicht verbrannt! Von allen anderen Tieren sind welche verbrannt, aber von denen nicht. Die wissen so viel.] ; Die dowwe, borrelende gerammel van die reuse-binnegoed van 'n olifant. 'n Gerammel wat hulle na willekeur kan stilmaak as hulle nie gehoor wil word nie. (A:93, G:104) [Das hohle grummelnde Rumpeln in den gewaltigen Eingeweiden eines Elefanten. Ein Rumpeln, das sie beliebig abstellen können, wenn sie nicht gehört werden wollen...].

Toe hy oor die drumpel tree, kom die bygeloof van jare se boslewe darem in haar op en vra sy skrikkerig: "Is jy in die vlees of in die gees?" (A:46, G:55) [Doch als er nähertritt, gewinnen die Jahre des Waldaberglaubens die Oberhand, und sie fragt argwöhnisch: "Bist du das leibhaftig oder ist es dein Geist?"] ; Die gees van die klippe wil nie vir altyd stil lê nie, hulle word te groot vir die klippe en dan gaat hulle in die groeigoed in. Die klein klippies vat die klein groeisels en die groot klippe vat vir hulle die groter goed. Die kranse van die berge vat vir hulle die grootste kalanders en die hoogste uprights, want hulle het die plek vir die groter geeste (A:197, G:209) [Die Geister der Steine wollen nicht immer stilliegen; sie werden zu groß für die Steine, und dann schlüpfen sie in Dinge, die wachsen: Die kleinen Steine nehmen die kleinen Pflanzen, die größeren Steine die größeren Pflanzen. Die Berggipfel nehmen sich die größten Kalanders und die höchsten Uprights, weil die Platz für größere Geister haben] ; Soos die mens se gees, net nie heeltemal nie (A:197, G:210) [Wie die Menschengeister, nur nicht ganz].

Translation strategy employed: Translation proper.

met sy broek na agter (A:12, G:19) [mit dem Rücken zu ihm] ; Die bos is kwaad. Booskwaad. (A:196, G:209) [Der Wald ist zornig. Zehr zornig]

Translation strategy employed: Translation proper of adapted/explained English text.

Die mense sê jy's geskep, hulle het opgegee lat jy weer sal uitkom. (A:293, G:306) [Die Leute halten Sie für tot, ein *Elefant* habe Sie aufgespießt, behaupten sie] → "The people think you're dead, they say you've been gored" (E:352). The translator once again forgot about the superstitiousness of the forest people. It is safe to assume that Maska would never have used the word "elephant".

Jy had altyd 'n ding oor Oupoot (A:305, G:319) [Du hattest es immer mit diesem Elefanten] → "You always had a thing about that elephant" (E:367). Jozef would not have been comfortable with the word "elephant". Now that he has liberated his mind a bit it seems possible that he will also eventually shake off his superstitious beliefs (like Saul) – but not yet.

#### Mistranslation.

#### **4.3.3 Illness and death**

Ma en Sara is baie siek (A:16, G:22) [Ma und Sara sind sehr krank] ; hulle is nie wel nie (A:16, G:22) [Es geht ihnen nicht gut] ; Die godsiekte het twee maande voor sy verjaardag deur die bos getrek (A:14, G:21) [Zwei Monate vor seinem Geburtstag fuhr die Gotteskrankheit durch den Wald] ; met die volgende stamp skud hulle my uit en dan's ek dood (A:13, G:19) [das nächste Mal werden sie mich herunterschütteln, und ich sterbe] ; (A:--, G:24) Saul konnte noch immer nicht glauben daß die Mutter und Sara wirklich tot waren ; Hulle sou hom vanmiddag by Groot Eiland bêre (A:5, G:11) [Heute nachmittag haben sie ihn in Groot Eiland beerdigt] ; hy wou nie doodraak nie (A:13,G:19) [Er wollte nicht sterben] ; Sy ma sou tog nie nou staan doodraak nie (A:15, G:22) [Die Mutter würde doch wohl nicht sterben?] ; die engels het julle ma kom haal (A:16, G:23) [Die Engel haben eure Ma geholt] ; Hulle het die kind dorp toe gedra, maar hy was al af voorlat hulle daar was (A:22, G:29) [Sie trugen das Kind ins Dorf, aber es war tot, bevor sie dort ankamen] ; Jou Pa. Hy is nie meer op die aarde nie. (A:193,

G:205) [Dein Pa. Er weilt nicht mehr auf dieser Welt] ; Hy was klaar af toe ons sy kop oophad (A:194, G:206) [Als wir seinen Kopf frei hatten, war er schon tot] ; Arend van Martiens Botha is gister by Diepwalle gebêre. Sy siel is nie meer op die aarde nie. (A:153, G:165) [In Diepwalle haben sie gestern den Arend von Martiens Botha begraben. Seine Seele weilt nicht mehr auf dieser Welt.] ; Arend het gepraat voorlat hy sy vlees verlaat het (A:237, G:250) [Arend hat noch gesprochen bevor er seinen Körper verließ...] ; Lyk my jou Saul het gekersblaas (A:29, G:37) [Mir scheint, Saul pfeift aus dem letzten Loch].

Translation strategy employed: Translation proper.

Jy roep dinge aan (A:16, G:22) [Damit berufst du die Krankheit nur] ; Dit is die godsiekte, hy loop sy loop en hy kies sy eie kant (A:16, G:23) [Es ist die Gotteskrankheit, die nimmt ihren Verlauf und schlägt die Richtung ein, die sie will.] → A "godsickness" (the more serious child diseases for instance) is an illness the forest people believe to be part of fate. They regard it almost as a "personage" that should be surrendered to. So as not to tempt Providence/fate they do not really try to avoid or cure these illnesses.

Translation strategy employed: Translation proper of adapted/explained English text.

Sanna is somer van die los mense in die Bos en sy gaan graag waar sterfte is (A:19, G:26) [Sanna gehörte zu den Alten des Waldes und ging gern dorthin, wo der Tod im Haus war.] → "Sanna was one of the odd people of the forest and she liked going where there was death in a house" (E:31). The German translator probably thought the "odd" was a printing error and that "old" was meant.

Mistranslation.

## CHAPTER FIVE

### CONCLUSIONS

#### 5.1 Introduction

The purpose of this chapter is to determine to what extent the selected realia that were identified in Chapter 3 and 4 did in fact present problems to the German translator of *Kringe in 'n Bos*. For evaluation purposes the counterpart (parallel) markers in the Afrikaans and German texts will be compared in terms of accuracy and the types of translation strategies employed.

#### 5.2 Position of the English translator

*Kringe in 'n Bos* was written in Afrikaans by Dalene Matthee and then translated by the author herself into English. This privileged position granted Matthee a near-perfect understanding of the different layers of meaning and intention of the original text in its entirety, as well as an awareness of potential problem areas and possible ways to overcome these. In terms of subjectivity the usual gap between the author and translator did not exist:

For, no matter how close the author-translator relationship may be in conventional translations and no matter how much the translator strives to reach the "real intentions" of the author, there are always elements coloured by the subjectivity of that other party to the process: i.e., the translator. (Tanquero, 1998:55.)

These ideal circumstances enabled her to bridge the gap between the two languages as

effectively as humanly possible.

Matthee (and consequently also the translators who depended on the English version as source text) translated the idiosyncratic Afrikaans into unmarked Standard English. This strategy completely neutralises the idiosyncratic language but this can hardly be avoided as none of the available strategies for the translation of idiosyncratic language is completely satisfactory. The fact that so much of the language's unique character is inevitably lost in translation makes it all the more important to retain as much as possible of the extra-textual elements contained in the text. Though Matthee, like any other translator, is constrained by the existence of a preestablished fictional universe, she probably did not feel "bound" to the source text to the same extent as can be expected in a more conventional situation where the author and the translator are two separate people<sup>9</sup>. Matthee was, of course, aware of the fact that the English text would serve as source text for most translators of her work. It is evident from the analyses in the previous two chapters that the English text (and consequently all translations for which it served as source text) tends to be more descriptive than the Afrikaans text. Matthee also opted for adding some explanatory footnotes – making the text more accessible not only to the English target audience but (via the translations) also to the international audience.

### **5.3 Position of the German translator**

The translator responsible for *Unter dem Kalandertbaum* is Gisela Stege, a professional German translator. In subsequent years she has also translated some of Matthee's

---

<sup>9</sup> The author André P. Brink experiences a similar situation. In fact, he writes the Afrikaans and English texts concurrently.

other novels such as *Fiela se Kind* (1985) and *Moerbeibos* (1987) and has even been commissioned to produce German translations of several novels by the celebrated author Salman Rushdie. This in itself is sufficient proof that Stege has an exceptional reputation as a translator.

Stege has very little knowledge of Afrikaans, but her "little reading knowledge of Dutch" enabled her to refer to the Afrikaans text for further validation (communiqué with the translator – Dierks, 1993). It is still evident, though, that Stege lacks in-depth knowledge of both Afrikaner culture and the South African landscape. However, all instances of non-correspondence between the Afrikaans and German texts cannot be attributed to inaccuracy on the part of the German translator – the reason for this being the fact that Stege used the English translation as source text.

## **5.4 Evaluation**

### **5.4.1 Environment**

5.4.1.1 FLORA: Matthee generally attempted to make the English text more accessible for the benefit of the international audience. This explains why all descriptive plant names (trees and otherwise) are either "official" (dictionary) translations or direct translations of the units of meaning. Stege followed suit and translated the descriptive names directly from the English text.

"Assegaai", "kamassie", "kalander" and "upright" are the only tree names that Matthee (and consequently also Stege) merely transferred from the Afrikaans text. This is because these four names are not descriptive, i.e. unlike the other tree names they are not made up of meaningful units that can easily be translated. Dictionary translations also do not exist as these trees are indigenous to South Africa. Stege also transferred

"Kwar" from Afrikaans instead of using the English translation's "quar". This probably was an instinctive decision to avoid pronunciation difficulties.

5.4.1.2 FAUNA: Much the same strategies were adhered to as with the translation of "flora". Wherever possible (available) the names of animals, birds and insects were rendered with their official translations. Some bird species are, however, so unique to the particular region that official translations or close "equivalent" simply do not exist, in which case Matthee (and consequently also Stege) made use of the strategy of omission. This is one of the rare cases in which omission is probably a satisfactory solution. See also Addendum B (a list of identified mistranslations and unexplained omissions) for specific remarks with regard to the translation of the various terms designating "elephants".

5.4.1.3 WEATHER CONDITIONS: All phrases relating to weather conditions could be directly translated. Only once did Matthee consider it necessary to add an explanatory phrase to make the text more accessible. Stege retained the adapted text.

5.4.1.4 PHYSICAL FEATURES: Direct translations were possible for all phrases relating to physical features. In most cases the English text is somewhat adapted. This has an explanatory function. Stege again retained the changes.

## **5.4.2 Culture**

5.4.2.1 MATERIAL CULTURE: All phrases categorised under "food and utensils for its preparation" were translated directly but in almost all cases Matthee added additional phrases to the English text in order to make it more understandable to readers unfamiliar with the context. Stege chose to retain these changes.

Most phrases relating to clothing and housing were also translated directly – with the interesting exception of "skerm". Stege chose to transfer the Afrikaans "skerm" to German even though Matthee translated it with the descriptive equivalent "shelter". Stege did realize, however, that German readers would have trouble to grasp the meaning of this Afrikaans word if a proper context was not supplied. Therefore she added the explanatory phrase "eine behelfsmäßige Unterkunft" the first time this transference takes place. This explanation should suffice.

Stege clearly did not have a specific policy with regard to the translation of phrases relating to payment methods. (This is, of course, not a problem in itself, but it can easily lead to inconsistency if the translator is not very meticulous.) In most cases transference from the English text was Stege's strategy of choice and in two instances she transferred directly from the Afrikaans text. Stege made use of translation proper only twice. A few footnotes were provided where deemed necessary to explain the meaning of words like "goodfor" (which might sound English, but occurs only in certain regions of South Africa). Most footnotes were also translated into German.

5.4.2.2 SOCIAL CULTURE: Translation proper was mostly used for phrases relating to "forest life and woodcutting" but in most cases Matthee adapted the text somewhat to make it more accessible. These changes were retained by Stege. In some cases Stege even found it necessary to add explanations of her own, i.e. she did not merely translate explanations occurring in the English text.

Pronouns are confusing in the context of social class and concomitant appropriate register. This can be attributed mostly to the fact that English does not distinguish between a more and less courteous form of the word "you" – as is the case in Afrikaans (jy/u) and German (du/Sie). The impression is thus created that Saul is more humble

and McDonald is more polite than they really intend to be. Stege translated pronouns directly from Matthee's neutral English text.

Most modes of address as well as proper names were simply transferred from the Afrikaans text in spite of the fact that this is not the strategy Matthee followed. The only exception being "Fred Terblans" which was transferred from the English text. The reason might be to avoid pronunciation difficulties. This is a case of inconsistency on the part of Stege. A multitude of other modes of address (like "Meneer", "Baas" and "Juffrou") and proper names ("Gert Oog" and "Oom Wiljam" for instance) will, after all, also cause severe pronunciation difficulties. The same is true for nearly all geographic names. "Goudveld" ("Goldfeld") is the only geographic name translated, and not merely transferred, by Stege. The probable reason is that "Goudveld" consists of two clearly recognisable elements: "goud" + "veld". Inconsistency is the root of most of Stege's errors. See also Addendum B for comments on mistranslations that were identified in this category.

5.4.2.3 RELIGION: This category includes all language use relating to Christianity, taboos and superstition, and illness and death. These phrases were mostly translated directly out of the English text. In several instances Stege apparently forgot about the superstitious beliefs of the forest people. Unfortunately this lead to quite a few translations that are (at least) inappropriate.

## **5.5 Recommendations**

As a result of new communication technologies, the link between author and translator is becoming increasingly close. Some authors spend long hours in conversation with

the translators of their works, providing them with help and support. Günter Grass even holds seminars and lectures for his translators. This exchange of ideas between two language professionals reflects a clear change in the relationship between author and translator – a change that acknowledges the co-authorship of the translator. It is a fact that reputable writers can be discredited by inferior or mediocre translations of their works. It is, for instance, widely believed that the English translations of Thomas Mann's work are responsible for a distorted image of Mann in Britain and America. Closer to home an obviously third-rate German translation of Rachele Greeff's *Al die windrigtings van my wêreld* (1996) recently caused quite a stir in Afrikaans literary circles. It probably had an adverse effect on Greeff's reputation in German-speaking countries. This is fortunately not the case in *Unter dem Kalanderbaum*. However, the German translation does not always adequately translate cultural features.

The most notable difference between the two English and German texts is that the German text makes more frequent use of transference than the English text – in spite of the fact that the German reader is less likely to understand unexplained cultural features (realia).<sup>10</sup> Much can be said for transference. Dagut (1978:51) considers it to be the best translation strategy in the case of environmental and cultural voids. But he adds that transference should always be accompanied by "an adequate explanatory footnote or glossary entry." In the English translation short footnotes are provided wherever Afrikaans words are transferred, but the German translator only added footnotes where the English translation also provided them. Dasenbrock (1987:18) also argues in favour of transference:

Multicultural works of literature are multicultural, not only in having multiculturalism as part of their subject matter and theme, but also in allowing for readers from a range of cultures... The difficulty experienced by a less informed

---

<sup>10</sup> Because of the more limited contact between German and Afrikaans language communities. (See 2.1.4)

reader, far from preventing that reader from experiencing the work justly, is what creates meaning for that reader. A full or even adequate understanding of another culture is never to be gained by translating it entirely into one's own terms. It is different and that difference must be respected. In multicultural literature in English today, that difference is primarily established by barriers to intelligibility being strategically and selectively raised for the less informed reader, forcing the reader to do work that then becomes part of the book's meaning. Making things easy would have denied the reader the experience needed to come to an understanding of the culture. (Dasenbrock, 1987:18.)

But one of the main objects of translation is, after all, to make literature accessible and refusal to translate could also indicate a difficulty to translate.<sup>11</sup> One does get the impression that Stege used transference more as a way to avoid translation difficulties than as a translation strategy. From the analysis in Addendum B it is clear that most instances of definite mistranslations are attributable to Stege's imperfect understanding of her two source texts. More specifically she was handicapped by a lack of knowledge of the South African landscape and Afrikaner culture (as shown in Chapter 3 and 4). To my mind the German translation could have been of a higher standard if it had been possible for Stege to consult with Matthee, i.e. if her (Stege's) co-authorship had been acknowledged.

It is clear that the "line" needs to be drawn somewhere between the translator's task to explain and the reader's opportunity to learn. (See Nelson, 1991:51, Landsberg, 1999 & Rodrigues, 1999.) It would be a meaningful avenue for further research to attempt to establish the "location" of this elusive line or, alternatively, to determine where this line should ideally be located.

---

<sup>11</sup> "Should a translation nevertheless fail to measure up to the original in terms of quality, the reason will normally be not an insufficiency of syntactic and lexical inventories in that particular target language, but rather the limited ability of the translator in regard to text analysis." (Wilss, 1982:49.)

## BIBLIOGRAPHY

### PRIMARY SOURCES:

MATTHEE, D. 1984a. *Circles in a forest*. Translated by Dalene Matthee. London : Penguin. 368 p.

MATTHEE, D. 1984b. *Kringe in 'n bos*. Kaapstad : Tafelberg. 306 p.

MATTHEE, D. 1985. *Unter dem Kalandbaum oder das Erwachen des Saul Barnard*. Ins Deutsche übertragen von Gisela Stege. Bergisch Gladbach : Gustav Lübbe Verlag. 320 p.

MATTHEE, D. 1999. *Kringen in een bos*. Uit het Afrikaans vertaald door Rika Vliek. Kampen : De Groot Goudriaan. 374 p.

### SECONDARY SOURCES:

APPIAH, K.A. 2000. Thick translation. (*In Venuti, L., ed. The translation studies reader*. London : Routledge. p. 417-429.)

ASHCROFT, B. 2001. *Post-colonial transformation*. London : Routledge. 249 p.

BASSNETT, S. 1993. *Comparative literature: a critical introduction*. Oxford : Blackwell. 183 p.

BASSNETT, S. 1996. *Translation studies*. 2<sup>nd</sup> rev. ed. London : Routledge. 168 p.

BASSNETT, S. & LEFEVERE, A. 1990. *Translation, history and culture*. London : Pinter Publishers. 133 p.

BLUMER, A. 2000. Vertaling as ideologiese manipulasie. *Tydskrif vir letterkunde*, 38(1/2):24-34, Feb./Mei.

CALITZ, C.F. 1957. Die Knysnaboswerkers: hulle taalvorm as denkvorm, met spesiale verwysing na hulle bedryfsafrikaans. Stellenbosch : US. (Verhandeling – MA) 109 p.

CATFORD, J.C. 1965. A linguistic theory of translation: an essay in applied linguistics. London : Oxford University Press. 103 p.

CHESTERMAN, A. 1997. Memes of translation: the spread of ideas in translation theory. Amsterdam : Benjamins. 219 p.

DAGUT, M.B. 1976. Can metaphor be translated? *Babel*, 32(1):21-33.

DAGUT, M.B. 1981. Semantic 'voids' as a problem in the translation process. *Poetics today*, 2(4):61-71.

DARIAN-SMITH, K., GUNNER, L. & NUTTALL, S., eds. 1996. Text, theory, space: land, literature and history in South Africa and Australia. London : Routledge. 255 p.

DASENBROCK, R.W. 1987. Intelligibility and meaningfulness in multicultural literature in English. *PMLA*, 102(1):10-19, Jan.

DE PEDRO, R. 1999. The translatability of texts: a historical overview. [WWW:] <http://www.erudit.org/erudit/meta/v44n04/pedro/pedro.htm> [Date of access:] Jul. 20, 2001.

DIERKS, K.H.A. 1993. Publishing strategies and the function of translation: Daleene Matthee's *Fiela's child* and its German translation. Johannesburg : University of the Witwatersrand. (Dissertation – MA) 82 p.

DU PLOOY, H.J.G. 1990. Teks en ideologie. *Journal of Literary Studies*, 6(3):215-230.

ERDMENGER, M. & ISTELE, H. 1978. Didaktik der Landeskunde. 2. Aufl. München : Max Hueber Verlag. 96 p.

EVEN-ZOHAR, I. 1990. Translation and transfer. *Poetics Today*, 11(1):73-78.

GENTZLER, E. 1993. Contemporary translation theories. London : Routledge. 224 p.

GILLESPIE, G.E.P. 1997. The example and promise of comparative literature. *ICLA Bulletin*, 17(1-2):49-54.

GREEFF, R. 1996. *Al die windrigtings van my wêreld*. Kaapstad : Queillerie. 190 p.

HERMANS, T. 2001. Translation studies: the notion of equivalence. (Lecture given on 6 September 2001 at the School of Languages, PU for CHE.) Potchefstroom. (Unpublished.)

HOUSE, J. 1973. On the limits of translatability. *Babel*, 19(4):166-67.

HOUSE, J. 1977. *A model for translation quality assessment*. Tübingen : TBL-Verlag Narr. 344 p.

HUNTENMANN, W. & RÜHLING, L. 1997. *Fremdheit als Problem und Programm: die literarische Übersetzung zwischen Tradition und Moderne*. Berlin : Erich Schmidt Verlag. 296 p.

ISER, W. 1994. On translatability. [WWW:] <http://www.pum.umontreal.ca/revues/surfaces/vol4/iser.html> [Date of access:] Jul. 20, 2001.

JANG, H.T. 2000. Translation quality and the reader's response. [WWW:] <http://www.ntu.edu.au/education/csle/student/jang/jang3.html/> [Date of access:] Jul. 20, 2001.

JOOSTE, G.A. 1986. *Kringe in 'n bos*. Pretoria : Academica. 51 p. (Blokboeke, 19.)

JOUBERT, E. 1983. *Vertalingsprobleme in 'Poppie Nongena'*. SAVAL *Kongresreferate*.

KATAN, D. 1999. *Translating cultures: an introduction for translators, interpreters and mediators*. Manchester : St. Jerome Publishing. 271 p.

KLINGBERG, 1986. *Children's fiction in the hands of translators*. Lund : Bloms Boktryckerkeri.

KOLLER, W. 1979. Einführung in die Übersetzungswissenschaft. Heidelberg : Quelle & Meyer. 290 p.

KOMRIJ, G. 2002. Vertaling hou 'n taal soepel. *Rapport*:17, Jan. 13.

KRÜGER, A. 1990. Die vertaling van idiosinkratiese vorme van spraak in narratiewe fiksie, met spesiale verwysing na Fiela se kind. Pretoria : UNISA. (Verhandeling - MA) 247 p.

KRÜGER, A. 1993. Translating metaphors in narrative fiction. *Perspectives : Studies in Translatology*, 1:23-30.

KRUGER, J-L. 2001. Focalisation in the translation/rewriting of narrative texts: A.P. Brink's *Imaginations of Sand/Sandkastele*. Potchefstroom : PU for CHE. (Thesis – Ph.D.) 300 p.

LANDSBERG, W. 1999. The influence of language variation on literary translation: George Weideman's ('Matrys'). Potchefstroom : PU for CHE. (Mini-dissertation – MA) 103 p.

LARSON, M.L. 1984. Meaning-based translation: a guide to cross-language equivalence. Lanham : University Press of America. 537 p.

LEFEVERE, A. 1987. Systems thinking and cultural relativism. *Journal of Literary Studies*, 3(4):23-34.

LEIGHTON, L.G. 1991. Two worlds, one art: literary translation in Russia and America. Dekalb : Illinois University Press. 272 p.

LERNER, L. 1990. History and fiction: text and reality. (In Walder, D., ed. Literature in the modern world: critical essays and documents. Oxford : Oxford University Press. p. 334-341.)

LINDFORS, A. 2001. Respect or ridicule: translation strategies and the images of a foreign culture. [WWW:] [http://www.eng.helsinki.fi/hes/Translation/respect\\_or\\_ridicule](http://www.eng.helsinki.fi/hes/Translation/respect_or_ridicule). [Date of access:] Aug. 16, 2001.

MARKSTEIN, E. 1998. Realia. (*In* Snell-Hornby, M., ed. *Handbuch Translation*. Tübingen : Stauffenburg. p. 288-291.)

NELSON, M.E. 1991. 'Ze willen grieven eten': teorie en praktyk van die vertaling van 'n Nederlandse kinderboek. Potchefstroom : PU vir CHO. (Proefskrif – Ph.D.) 169 p.

NEWMARK, P. 1988. *A textbook of translation*. New York : Prentice-Hall. 292 p.

NIDA, E.A. 1954. *Customs and cultures*. New York : Harper. 306 p.

NIDA, E.A. 1964. *Toward a science of translating: with special reference to principles and procedures involved in Bible translating*. Leiden : Brill. 331 p.

NIDA, E.A. & TABER, C.R. 1969. *The theory and practice of translation*. Leiden : Brill. 220 p.

NORD, C. 1991. *Text analysis in translation: theory, methodology and didactic application of a model for translation-oriented text analysis*. Amsterdam : Rodopi. 250 p.

NORD, C. 1998. Das Verhältnis des Zieltextes zum Ausgangstext. (*In* Snell-Hornby, M., ed. *Handbuch Translation*. Tübingen : Stauffenburg. p. 141-144.)

POSTMA, M. 1995. *Bridging cultural differences in the translation of literature: the case of selected South African authors/translators*. Potchefstroom : PU for CHE. (Dissertation – MA) 145 p.

PRETORIUS, H.M. 1997. *Die vertaling en groepering van Landeskundige elemente in geselekteerde verhale van Bessie Head*. Potchefstroom : PU vir CHO. (Skripsie – MA) 127 p.

PRETORIUS, N. 2001. *A proposed contemporary rewriting of Macbeth into Afrikaans for the senior secondary learner*. Potchefstroom : PU for CHE. (Thesis – Ph.D.).

PYM, A. 2000. *Translating linguistic variation: parody and the creation of authenticity*.

[WWW:] <http://www.fut.es/~apym/on-line/authenticity.html> [Date of access:] Aug. 21, 2001.

RODRIGUES, T.R. 1999. 'n Kritiese ondersoek na vertaalstrategieë. Potchefstroom : PU vir CHO. (Skripsie – MA) 123 p.

SCHÄFER, Y.V. 2000. Implications of the Sapir-Whorf hypothesis for literary translation. Potchefstroom : PU for CHE. (Dissertation – MA) 181 p.

SCHULTE, R. & BIGUENET, J., *eds.* 1992. Theories of translation: an anthology of essays from Dryden to Derrida. Chicago : University of Chicago Press. 254 p.

SMIT, M. 1990. Translating culture-bound words: an analysis in terms of semantic voids. Stellenbosch : US. (Dissertation – MA) 173 p.

SNELL-HORNBY, M., *ed.* 1988. Translation studies: an integrated approach. Amsterdam : Benjamins. 163 p.

STEINER, G. 1992. After Babel: aspects of language and translation. 2<sup>nd</sup> ed. Oxford : Oxford University Press. 538 p.

STRAIGHT, H.S. 1977. Translation: some anthropological and psycholinguistic factors. (*In* Translation in the humanities. Binghamton, N.Y. : State University of New York at Binghamton. p. 28-33.)

TANQUIERO, H. 1998. Self-translation as an extreme case of the author-translator-dialectic. (*In* Beeby, A., Ensinger, D. & Presas, M., *eds.* Investigating translation: selected papers from the 4<sup>th</sup> International Congress on Translation, Barcelona, 1998. Amsterdam : Benjamins. p. 55-63.)

VAN DEN BROECK, R. & LEFEVERE, A. 1979. Uitnodiging tot de vertaalwetenskap. Muiderberg : Dick Coutinho. 219 p.

VAN DER MERWE, C.N. 1988. Sirkel en sfeer: opstelle oor literatuur en werklikheid. Kaapstad : Perskor. 216 p.

VENUTI, L., *ed.* 1992. Rethinking translation: discourse, subjectivity, ideology. London : Routledge. 235 p.

WILSS, W. 1982. The science of translation. Problems and methods. Tübingen : G. Narr. 292 p.

# ADDENDA

## A: COMBINATION OF VARIOUS RELEVANT CATEGORISATION MODELS

Newmark (1988:103) ; Klingberg (1986) (as qtd. in Postma, 1995:122-123) ; Krüger (1990:227) ; Pretorius (1997:45) ; Nida (1954) & Straight (1977) (as qtd. in Leighton, 1991:220) ; Nord (1991) (as qtd. in Schäfer, 2000:58) and Dagut (as qtd. in Smit, 1990)

### DAGUT'S DIVISION OF THE REFERENTIAL VOID (SERVING AS BASIS):

#### REFERENTIAL VOID

- (i) Environmental Void
- (ii) Cultural Void
  - Religious Void
  - Secular Void

=====

## 1. ENVIRONMENT

### 1.1 FLORA

- 1.1.1 Trees
- 1.1.2 Other plants

### 1.2 FAUNA

- 1.2.1 Animals
- 1.2.2 Birds
- 1.2.3 Insects

### 1.3 WEATHER CONDITIONS

### 1.4 PHYSICAL FEATURES

## 2. CULTURE

### 2.1 MATERIAL CULTURE

- 2.1.1 Food and utensils for its preparation
- 2.1.2 Clothing and housing
- 2.1.3 Payment methods

### 2.2 SOCIAL CULTURE

- 2.2.1 Forest life and woodcutting (including measures and units)
- 2.2.2 Social classes
- 2.2.3 Naming and kinship relations
- 2.2.4 Geographic names

### 2.3 RELIGION

- 2.3.1 Christianity
- 2.3.2 Taboos and superstition
- 2.3.3 Illness and death

## B: MISTRANSLATIONS AND UNEXPLAINED OMISSIONS

	Afrikaans (Matthee)	English (Matthee)	German (Stege)
(1)	Sanna is sommer van die los mense in die bos en sy gaan graag waar sterfte is. (p. 19)	Sanna was one of the odd people of the forest and she liked going where there was death in a house. (p. 31)	Sanna gehörte zu den Alten des Waldes und ging gern dorthin, wo der Tod im Haus war. (p. 26)
-	Stege probably thought the "odd" was a printing error and that "old" was meant.		
(2)	Hulle het by Grootdraai waenhout gemaak en die grootste gedeelte van sy werk was nog altyd om die skerm. (p. 22)	They were cutting wagon wood at Big Crossing and most of his work was still round the shelter. (p. 35)	Sie schlugen Wagenholz bei Grootdraai und arbeiteten fast ausschließlich in der Nähe des Skerm. (p. 30)
-	The German translator did not grasp the meaning of the English sentence and probably did not have enough knowledge of Afrikaans to realize her mistake by comparing the English text with the original. The Afrikaans and English sentences describe only Saul's activities, but Stege applies it to the whole team.		
(3)	Kwartdag. (p. 24)	Quarterday. (p. 37)	Dreivierteltag. (p. 31)
-	Probably an oversight that slipped through.		
(4)	Toe hulle wakker word, het oom Anneries langs die halfdooie vuur gelê, sy kop natgedou, en hy het gesnork soos een wat kraansaag trek. (p. 32)	When they woke up, old Anro was back, lying by the half-dead fire, his head wet with dew, and snoring like someone pulling a pit-saw. (p. 47)	Als sie erwachten, war Oom Anneries wieder da; halbtot vor Erschöpfung, den Kopf noch naß vom Tau, lag er am Feuer und schnarchte wie eine Brettsäge. (p. 39)
-	The German translator did not grasp the meaning of the English sentence and probably did not have enough knowledge of Afrikaans to realize her mistake by comparing the English text with the original. It is the fire, not uncle Anneries, that should be half dead.		
(5)	En hy en Jozef kies dieselfde witpeer, maar Jozef sukkel om op te kom en Saul moes verbyhardloop. (p. 34)	Saul and Jozef chose the same white pear, but Jozef struggled to get in and forced Saul to run past. (p. 49)	Saul und Jozef wählten dieselbe Weißbirne, doch Jozef kletterte schneller hinauf und zwang Saul, weiterzulaufen. (p. 41)

-	Stege did not grasp the meaning of the English sentence. In the Afrikaans version the tree is big enough for both boys, but Saul has to run farther because Jozef takes too long to climb it. In the German version Saul has to run to another tree because Jozef already picked this one – which is too small for both of them.		
(6)	Halfuur se draf tot agter. (p. 36)	Half an hour's stiff walk. (p. 51)	Einen strammen Halbtagesmarsch. (p. 43)
-	This is probably just an oversight, but if the reader is observant, it is enough to affect the credibility of the narrative.		
(7)	'n Niggie van Anneries. Onthou jy vir Stoffel Blik wat die slag getrap is? Nou dit was van hom ook 'n niggie. (p. 49)	A cousin of Anro's. You remember Chris Can that got himself trampled by the bigfeet that time? It was a cousin of his too. (p. 67)	Ein Vetter von Anneries. Erinnerst du dich an Stoffel Blik, der damals von Elefanten totgetrampelt wurde? Der war auch ein Vetter von Anneries. (p. 57)
-	The English "cousin" (used for both genders) makes it impossible for the German translator, who depends largely on the English version, to realize that the original Afrikaans was "niggie" (female cousin). The German word should therefore have been "Base" or "Kusine". The precise meaning of this particular sentence is fortunately not important.		
-	Furthermore, the superstitions of the forest would have prevented Sanna from using the word "elephant".		
(8)	Witkop-se-Hoogte. (p. 68)	White Head's Height. (p. 90)	Witkop-se-Hogte. (p. 77)
-	Spelling error resulting from a lack of understanding of Afrikaans. Most Germans will not know how to pronounce this proper name.		
(9)	Sy regterbeen kramp van die inmeakaarsit [...] die skets wat Kate van Oupoot gemaak het. (p. 95)	--	--
-	The author-translator's reason for omitting the last three paragraphs of Chapter 6 in the English (and consequently also the German text) is not clear. Matthee might simply have decided that it is redundant. (In a newspaper interview of some years later, she said that she wished she could rewrite <i>Kringe in 'n Bos</i> because she has learnt a lot in the meantime and felt sure that she would be able to improve on it.)		
(10)	"Ek het darem 'n ou flenter by die skuur," het hy	--	--

	Patterson probeer vermaak. "En jy hoef my nie te probeer koudlei om hier uit te kom nie." (p. 132)		
-	Omitted in English and consequently also in German. Author-translator's personal decision. She might have decided that it is superfluous.		
(11)	Hulle het hom nie herken nie, want hulle het stywenek gegroet toe hulle uitstap. (p. 184)	They did not recognize him and greeted him stiffly as they walked out. (p. 225)	Sie erkannten ihn offenbar nicht, denn als er den Laden verließ, grüßten sie steif und förmlich. (p. 197)
-	The German translator confused the pronouns. According to this Saul leaves the shop just before he enters it.		
(12)	Hier is delwers wat ons nie eers met 'n lepel vertrou nie. (p. 241)	There are diggers round here we don't even trust with a spoon. (p. 293)	Hier in der Gegend gibt es Goldgräber denen wir nicht mal unsere Löffel anvertrauen würden. (p. 255)
-	It seems likely that the German translator did not fully comprehend the subtle meaning of this sentence. The Afrikaans text's Morris doesn't trust some diggers even with spoons because they might sharpen them and use them as weapons, whereas the German Morris is, apparently, merely worried that they will steal his hotel's spoons.		
(13)	Dit was die uitgestrekte dorpie aan die voet van die potblou, skurwe berge wat hom in die derde week van sy tog die teuels laat inhou het. Swellendam. (p. 269)	It was the little village sprawled at the foot of the rough blue mountains that made him draw in the reins in the third week of his journey. Swellendam. (p. 325)	Ein weitläufiges, kleines Dorf am Fuß der unwirtlichen blauen Berge veranlaßte ihn in der dritten Woche seiner Reise, die Pferde zu zügeln: Swellendam. (p. 282)
-	The translator probably did not compare the English text with the original to realize that "rough" refers to the appearance of the mountains. "Unwirtlich" means "inhospitable", whereas "skurwe" literally means the mountains had a rough appearance – as it is correctly translated by Matthee.		
(14)	Die mense sê jy's geskep, hulle het opgegee lat jy weer sal uitkom. (p. 293)	The people think you're dead, they say you've been gored. (p. 352)	Die Leute halten Sie für tot, ein Elefant habe Sie aufgespießt, behaupten sie.

			(p. 306)
-	Stege once again forgot about the superstitiousness of the forest people. It is safe to assume that Maska would never have used the word "elephant".		
(15)	Jy had altyd 'n ding oor Oupoot. (p. 305)	You always had a thing about that elephant. (p. 367)	Du hattest es immer mit diesem Elefanten. (p. 319)
-	Jozef would not have been comfortable using the word "elephant". Now that he has liberated his mind a bit it seems conceivable that he will also eventually shake off his superstitious beliefs (like Saul) – but not yet. <i>(See also previous remarks.)</i>		